# "DON'T BET ON IT!"



# JOHNNY LUCAS' OWN STORY

This is the true story of Johnny Lucas --- a compulsive gambler. It is a fascinating and revealing story of Lucas' 52 years of obsession. On this LP, Lucas tells in his own words a tale of incredible situations --- spited with humor and twated with the trajecty of his compulsion. He relates how he started gambling at the tender age of 11 -- what it did to his schooling --- how he ran away from an opportunity to live a normal, wholesome life --- how he finally "jumped a freight" with no particular destination in mind. The following every his glimps of his feelings as the looked back to that unfortunate beginning:

"I should have shouted 'Giddey up miles' instead of screaming 'Whoa.' Yes, this is what happened when I got off that wagon at the age of 11. A couples of loys rolling a pair of house, some people call them dice, and for over a half-hundred years I juess I have rolled over 10,000 bones. I rolled them on blankets, on the floor, in bars, boxens and on the gittering dice tables. If I have rolled over 10,000 bones. I rolled them on blankets, on the floor, in bars, boxens and on the gittering dice tables. If I could measure every floot those bones gallped, I would say the distance would result are word 36 times, and if every

pasteboard, some folks call them cards, that I have shuffled and dealt were a dollar bill, it would pay the national debt. If soap makers were to make soap out of every nag I bet and lost on, there would be enough for everybody on earth to bathe five times a day for the next 23 years. Perhaps this is an exaggeration, but that's the way I sum it up. I don't want it to sound funny, because it wasn't. It was a very long trip."

Johnny recalls a breathtaking incident when as a 'teen ager' he missed death by inches in a poker game with a group of hardened men.

Still in his teens, he tells of stashing his "winnings" under his mattress in his room above a bakery where he was employed. When an explosion and fire swept the building, he had the choice between saving his money or saving a life.

Lucas relates how gambling destroyed three marriages. His first wife, whom he met when she was just sixteen, tolerated his compulsion for 19 years. The heartache of her leaving has lingered with Johnny throughout his life.

Who is this compulsive gambler? He is just one of the millions in the United States. Meeting this distinguished looking, articulta and well-ammered man on the street one would easily mistake him for a doctor, lawper of pather. His natural ability carried him to the top as a slesman in many endeavors, but his compulsion to gamble brought about a systematic destruction of his 'monest' effects.

This long-play record covers all this and much more. In 1965, while in a Portland, Oregon hotel, he had a sudden awakening to the folly of his life. Since then he has been sharing his experiences with others, and now has made a most unusual story available through this recording.

"Don't Bet On It" is a sincere and determined effort by Johnny Lucas to describe the pitfalls of gambling. It might be the best investment the buyer will ever make. It is an "insurance policy" for any home. The message could save many from divorce, financial difficulties, juvenite definancincy and crime.

If this account of 52 lost years discourages just one person from gambling - - - - then Johnny Lucas will consider himself a winner - - - a BIG Winner!



Recorded in Eugene, Oregon by Century Records Records may be ordered by writing Century Records, 2568 Jasmine St., Eugene, Oregon 97402





IMMEDIA, INC.
In Association With
The Entertainment Industries Council, Inc.

# DRUGS AND AIDS PREVENTION CAMPAIGN



(Part One in a Two-Part Series)

A public service of the National Institute on Drug Abuse U.S. Dept. of Health and Human Services

The "Stop Shooting Up AIDS" Campaign is directed at intravenous drug users, about 20 to 40 years old, their sexual partners, and others close to them. The enclosed radio public service announcements (PSAs) contain messages related to the three ways of transmitting AIDS: 1) sharing needles, 2) sexual relations, and 3) pregnancy and childbirth. The series features four HIV positive people who share their stories with the listener. Enclosed is part one in a two-part series of radio PSAs. Part two is scheduled for release in the fall. 1988.

- 1. "HIV Positive, Jose" :30
- 2. "HIV Positive, John" :30
- 3. "HIV Positive, Michelle" :30
- 4. "HIV Positive, Sol" :30
- 5. "Baby" :30
- 6. "IV Drug Users and Pregnancy" :30
- 7. "Shooting Gallery" :30

- 8. "Scared A" (Black Speaker) :30
- 9. "Scared B" (White Speaker) :30
  10. "IV Drug Users and Treatment":30
- 11. "My Man" :30
- 12. "IV Drug Users and Sex" :30
- 13. "Rap Song" :60

For more information on the radio materials, contact the National Institute on Drug Abuse, Office for Research Communications, Room 10A-54, 5600 Fishers Lane, Rockville, MD 20857, telephone (301) 443-1124, attention Richard Sackett.

The "Stop Shooting Up AIDS" Campaign was produced by Professional Management Associates, Inc. under contract to the National Institute of Drug Abuse, U.S. Dept. of Health and Human Services. Production was in cooperation with IMMEDIA, INC. and The Entertainment Industries Council, Inc. Warmer Communications, Inc.

# The Best Of REVEREND WILLINGHAM

THE NEW WALK
SLEEP ON MOTHER
THE 133RD PSALM
HOW I GOT OVER
WHAT ABOUT ME
A TALK ABOUT DRUGS
SWEEP AROUND YOUR DWN DODR
IE THE CHILDREN OR PARENTS TO BLAME
PRAYER FOR A NEW YEAR





# The Best Of

# REVEREND WILLINGHAM

# REVEREND WILLINGHAM

Reverage Figure W Indianam, from Augusts, Georgia has become known throughful thread as a prescher teacher and singer. The Reverend is most widely known through his being association with The Swares Quintet. It was widely known through his long association with The Swares Quintet it was sufficient to the Control of the

Side 1 The New Walk Sleep On Mother The 133rd, Psalm How I Got Over What About Me

Side 2 A Talk About Drugs Sweep Around Your Own Door Are The Children Or Parents To Blame Prayer For A New Year That's The Spirit

Produced by Shannon Wilsom Recorded or Mashville Tennessee at Worldland wand Studies Att an area Described Desiration Quest and Alley late (a.s. Nachran Record C. Nachran Rec











# ROBERT BAKER pardon me for being so friendly but this is my first soltip



THE RHYMER HAPPY BIRTHDAY GOD TONTO

BILLY GOAT GRUFF THE BEES THE SAGA OF THE LONESOME SPERM HI DIDDLE DIDDLE DOCTOR DOCTOR MRS. BELLADONNA LOVE

THE BARY TWAS THE NIGHT BEFORE THE ACID TEST





a seogull brick malecule bouncing an the head a nickel ferry carnmuffin flew out af my mouth and gobbled up the sun shaky yagurt centrol park marning lost moy somewhere sa i left new yark son froncisco the capital of the universe flying saucers dant came there they leave from there the whole city

martians on o field trip pasing as straight and hippy citizens and thot mony brothers ond sisters of the foith cont be oll iust rose calared glosses i lave you enjoy the album

is octually

just a frant

psychedelic

700.000

robert

ROBERT BAKER

GNP 2027

Pardan me far being so friendly but this is my first LSD trip "recorded live in Son Froncisco"

# SPECIAL THANKS TO

THE MAD HATTER BRER RABBIT BRER BAR BEAUTY THE BEAST RAPUNZEL HAPPY DOPEY DOC GRUMPY SLEEPY SNEEZY BASHFUL HANSEL GRETEL THE HOUSE GINGERBREAD WHIPPED CREAM STROMBOLI PINOCCHIO GEPPETTO THE WHALE NINA PINTA SANTA MARIA

AND SUNNY SUNDAY AFTERNOONS

CONESTOGA WAGONS

CHEERIOS

LINCOLN LOGS

ERECTOR SETS

# SIDE 1 SIDE 2

THE RHYMER	THE SAGA OF THE LONESOME SPERM. 3:30 HI DIDDLE DIDDLE. 55 DOCTOR DOCTOR. 1:05 MRS. BELLADONNA. 1:22 LOVE. 144 THE BABY. 2:20 "TWAS THE NIGHT BEFORE THE ACID TEST. 4:55

# ALL RIGHTS RESERVED

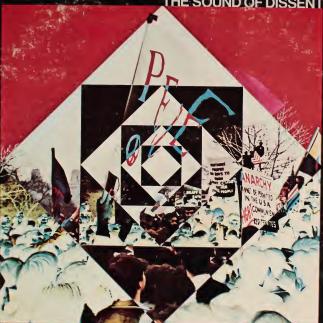
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PHOTOGRAPHY BY JOAN O'CONNOR AND RAY ANDERSEN

NOT FOR BROADCAST

PRODUCED BY ROBERT BAKER FOR BLUE SKY PRODUCTIONS

THE SOUND OF DISSENT



MERCURY STEREO SR 61203



# THE SOUND OF DISSENT

THIS IS A SOUND OF OUR TIME. "The Dissenting '60s" is as apt an epithet as "The Roaring 20s."

It's guite possible that some people associate this sound early with unpleasant situations and don't consider it entertainment, but I remember hearing someone say that it would be tarribly exciting to really feel what it's like to live in your own time. Wall, that is how I feel about this record.

One can appreciate that in this concept there is no pileca for commant anywhere in the preparation of this record. have no reason to doubt the sincerity of anyone whose voice you hear, and I know how important it is that the remarks, fealings, and attitudes of these people not be misrapresental at lint in the actility required in the misrapreciate in the material or in the mustake holds and the property of the material or in the mustake holds are the property and the property a

Many of the volces will be easily identified as those of 'nawsworthy celebrities, but I think the real interast for the listener is in hearing them perform as part of a 'cast of thousands.' There are no small parts in this production. Much of the excitement, for me, is from the sotual sounds of the volces captured at the peak of

No sound effects have been added. The claxon sound in the Paris Students' Riot is the horn on the riot squed cars. The noise at the and of the Peace March in Washington, D.C. is the sound of the podium being broken up as pert of the audience rushes the speaker.

as part of the adulence transets the speaker.

I have tried to maintain a continuity of theme as an account of the sections. The sections is the sections of the sections of the sections. However, all mit properties at the same time and place. For example, in the Poor People's Carinaign section, it is obvious that George Wellace and Father Gropp were not on that steps of the Suprema Court Building at the time of the steps of the Suprema Court Building at the time of the steps of the Suprema Court Building at the time of the steps of the Suprema Court Building at the time of the steps of the Suprema Court Building at the time of the steps of the Suprema Court Building at the time of the Suprema

In the Democratic National Convention, I have atiempled to use a port of audio dystll scream device to present what was happening in the Convention Hall with what was oping on downtown in the streats, because thase events were concurrent. On a stareo record player you can hear excerpts from Mayor Allock's cominating space for Vice President Humphrey from one speaker, and from the other, emprising breaking loose downman from the control of the control of

# SIDE 1

INTRO - 3 PARTS (2:37)
 Eartha Kitt
 Paris Students' Riot

- Adem Clayton Powell
  2 POOR PEOPLE'S CAMPAIGN (3:33)
  Suprama Court Bidg., Wesh., D.C.
  Reporter
  Indians, Blacks and Mexicans
  Dr. Ratph Abernathy
  Gaorge Wellace
  Chent "Wa want isstice"
- Father Groppi 3. ANTI-DRAFT REMARKS (3:00)
- Dr. Spock
  Sen. E. McCarthy

  4 PEACE MARCH (4:14)
  Wash., D.C. and New York
  San. Stenals
  Martin Luber King
  Stokkeley Garmicheal
  Young Black Man
  Gir Singing "Americo"
  Al Capp
  Clinical Psychologist
  - High of populari S. LOYALTY DAY PARADE (2-44) i.e.w York Thomas Gleaton, L.L.A. Pras. Mambar of Vets and Reservists Against War in Viat Nom. Al Capp Paul Kresen-aditor of "Tha Realist" Two New York cap drives:

# SIDE 2

ANTI-WAR MARCH (2:30)
 New York and Wash. D.C.
 Mike Denovan, Local 34 Stricklayers Union
 Woman hes a son, draft aga
 man carrials N.L.F. flag
 man carrials American flag
 man protasts professors
 Woman implicately opposed to war

- DEMOCRATIC NATIONAL CONVENTION (5:28)
  Chicago
   Excapps from Mayor Allodo's nominating speech concurrent
  with class in street
  Wiscoosis delegate in the first professor blinded with taar gas in the street
  Bishop Elward Crowthar
- 3. CAMPUS (1:30)
  Hubart Humphray
  San. E. MoCarthy
  Howard University People
  Smith Collage girl, fasting
  4. WOMEN PROTEST (1:45)
- Ducks Woman Powar Dagmar Wilson "Wa kili thosa who do not want war
- "Society is parverted"
  5. MARTIN LUTHER KING (:55)
  6. EULOGY (2:55)
- Stokeley Carmichael Sen. Robert Kennedy
- MUSIC VIRITTEN BY DAN ARMSTRONG
  BASE AND QUITAR BY DAN ARMSTRONG
  DIJUMS AND VARIOUS OTHER PERCUSSION INSTRUMENT. BY
  STUDIO MISIO RECORDED BY CHUCK IRWIN
  PRODUCER JACK MEMAHON
  RECORD MADE BY JACK MEMAHON







The title of this album is shocking to some. Mere mention of the word. "homosexuality" is repulsive to many. But homosexuality is everywhere. The experts say that one out of every six males is homosexuality oriented in our heterosexuals ociety. The subject is championed by some, sanctioned by others, and abhorred by still more. For the majority of Americans, it is ingroved and misunderstood.

This album brings you words where there has been silence. It attempts to find truth where there has been myth and mystery.

It was not easy to gain the confidence of the homophile for he lives in a psychological ghetto; the walls are his constant fears of exposure. We spert months in search of those who would give their trust and would speak. Medical and sociological authorities aided us. Researchers and universities who are working closely with the homophile gave us frank answers. But most

important, homosexuals were willing to Introduce us to others of ther Iraberint, Homophile organizations in New York, Washington, D.C., Los Angeles, Chicago and San Francisco gave us guidance in finding homosexuals who were not medical patients, members of a novement or a research program. We found that the person who was refuctant to even talk about his homosexuality said more to us than someone who was immediately willings to give us his success story.

The interviews were conducted not in studios or offices but in homes, at beaches, picnics, hotel rooms and, in one case, even in a prison. Obviously, the names, dates and places have been changed to protect those who feel that our society has occur come far enough along the road in opening the dones of their objects.

In the end, there were 118 hours of recorded interviews with 82 people — 64 of them homosexuals. Some of the discussions were relatively short, lasting less than an hour. Others went on for hours and hours, From a five-hour discussion, we used one line which summed up the entire interview, "I never thought he would leave his wife and come live with me." None of the

interviews were worthless for they all provided the foundation from which this album was made. The distillation of these tape recordings begins to enlighten us about homosexuality.

In writing the narration for the album, Robert Jennings exposed the fine grey shadow area that is often lost between the black and white of the experts.

No journalistic endeavor can provide all the answers but it can indeed throw a great deal of light and, in this case, hopefully open the doors to the "other world" known as homosexuality.

> Lawrence Schiller Photojournelist



Homosexuality in the American Male follows LSD end Why Did Lenny Bruce Die? as the third in a series of albums that explore vital issues in the search for truth. Recordings and Interviews by Lawrence Schiller Narration Written by Robert Jennings Narrator: George Kennedy

Produced by LAWRENCE SCHILLER



# SOUND BITES FROM THE COUNTER CULTURE

# **WARNING:**



May contain explicit lyrics descriptive of, advocating, or encouraging one or more of the following:

sodomy incest bestiality sadomasochism adultery

any form of sexual conduct in a violent context

nudity satanism murder

morbid violence

the illegal use of drugs, or the use of alcohol

Contains Sound Bites from the spoken words of: Hunter S. Thompson, Eugene McCarthy, Bob Guccione Jr., Dr. Timothy Leary, Abbie Hoffman, Henry Rollins, Jello Biafra, Danny Sugerman, Jim Carroll

PARFNTAL **ADVISORY** 



cont.aks

# HUNTER S. THOMPSON

"FEAR AND LOATHING" (5.34) Immediacoods by Path Austrier and Grace Shirk, Music by Path Barron, Pathelocker, Massic, ASCAP

# EUGENE MCCARTHY

"THE BIG THREE" . 3 300

# BOB GUCCIONE JR.

"WE DID IT" :\*\*

# DR. TIMOTHY LEARY

"THINK FOR YOURSELF"

# ABBIE HOFFMAN

"JUST SAY NO!"

SIDE TWO

# HENRY ROLLINS

"THE VIRTUES OF BLACK SABBATH", 1110

# JELLO BIAFRA

"EXCERPTS FROM TALES FROM THE TRIAL"\*

# DANNY SUGERMAN

"ON JIM MORRISON"

# JIM CARROLL

"GUITAR VOODOO"

PRODUCED BY DAVID SWINSON &

Associate Producer Gail Shepherd & Greg Werckman Engineerred & Edited by Max Solomon, Max Sound, Long Book

Sound Engineer for Bob Goccoon Jr. Ted Houghton Eugene McCarthy recorded at WPLR Studios, New Haven, CT Mastered at Atlantic Studios, NYC by Dennes King A & R Direction. Toby Erraneich Art Direction. Bob Defen

Cover Art Jill Markey

Special Thanks To Rosemary, Carroll, Osman Eralp, Mary Lalli Stankey Richard Georg (Barrari) AWGO Bernelon Midles

Bochard Geroe (Bogari's), AWGO, Brendon Muller, (Chib Lingner), Frind Diake, Tom Somiano, Steve Riskin, Bill Henderson, Johanna Lawrenson, Piter Koepke, Tim "Buckethead" Becher, Right, Arm Rence Servens, Happening Magazine, Spin Magazine, Spi Magazine, Should and Nario, Heagan, De H. Hore, Manuel Boolingson, Manuel Nonga, The 14th Intern Baker, The Lawrendon Marrow, and all the mile receiving

\*From the album "High Priest of Harmful Matter—

Coursesy of Alternative Tentacles Records, P.O. Box 11458, San Francisco, CA 94101 Produced by Bulira Edized by John Curabern at Hyde Street Souds

Live engineer: Adnan DeMichele Special thanks, Jill Fraser, Harvery Kubernick, Poppin Youd

This album is dedicated to the memory of Abbie Hoffman one of the greatest orators of our time as to all those who believe in the spoken word.

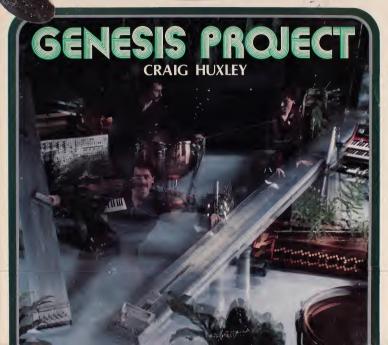








DOUBLE ALBUM New Expanded versions NOT in Original Soundtracks Star Trek and The Disappearance





The Young Crusp guest on the "Starship Enterpo

"Genesis Project" Craig has been so closely involved with the Star Trek series that there was no surprise that Producer Harve Bennett and film composer James Horner requested Craig produce an original composition for the phenomenal Genesis Project sequence of "Star Trek II: The Wrath of Khan" and again in "Star Trek III: The Search for Spock". This cut is a newly arranged, digitally recorded and expanded version of that 48 track piece not found on the soundtrack.



# GENESIS PROJECT

**CRAIG HUXLEY** 

Imagine yourself effortlessly skaling thru a strange and wondrous cluster of nebulaes istuated on a station so fertile, so abundant with spurts of wild growth, so unpredictable in its display of delights, that your very being is being massaged by each and every outbreath of this refreshening genesis. now open your ears... to sonic atmospheres.

Side A Star Trek Theme\* / I Shall Rise Again In Pursuit of Orion \* Mirror Image Side B Pull Free \* Skylarking Amber Waves of Crain \* Dénouement Side C Dawn\* \* Träumst dut \* Gin Derra Fish Flying Over Water Side D Brisk Game\* \* Genesis Project

Guernica Reawakening

All pieces composed by Craig Hadey except where noted\* All pieces published by Shades Music Co. (A 5 C A P) except where noted

Produced by Craig Huxley

nichton enginering by Coily Meulty « Al Tock onjunering anistiance by Carly Chair, Michael Seams and I'm Wilson mixed at the fatesprise Recording Studios — AMER 2000 Comolo graphic chairs by Crosey Landry » Jahodragarib by Thomas Wilsz graphic distings by Coope Landry » Jahodragarib by Thomas Wilsz graphic distings by Coope Landry » Jahodragarib by Thomas Wilsz distings of the Coope Landry and Landry and Landry Chair Coope London Seams (Landry Chair Chair State Studies Landry Chair Chair Chair Chair Landry & La

Caril, Marlay's nutherine performance and programming is featured on Michael science 17, and "Theiler," Quito, poor "The Dark"; Frank Stansist new "A is Not Lady," Game linguary, "Hearthy?" "Missing Low," Star Theil, H.J., "Prefered," "Chiller," "Chille

197 de of thanis so Quico; and Bruce, for Burry White, Johny Robiestein, Tom Scott, Mausca Jurn, Gorma Chong, Jurny Yolen Aban secence Codemail, Call Forman, Chong David Bobby, Chilata, and Bulliato Carneline, Anniel TAC, consoler, Carp David, Professora For William, Horse of Chris (The Linoushor Connection), deserted Derra, and "round Bed clock." Thom at Audio Alfects studie gene.

"The Disappearance" film stars Donald Subvelend, Christopher Plummer end John Hurt as secret agents pelving out on eleborately step; "the". Cinematography by John Alcott (Birry Lyndon's Goose by Chigh Hubban), "Cinematography by John Alcott (Birry Lyndon's Goose by Chigh Hubban), "Cinematography by John Alcott "Cin Derm" is the Jepanese name for black cod suchli " "Guernica" is a town in Sprin. ""Filamst did: "Bindy saks: do you down!"

Fink Care (Compared by Christ Challerink 4 - Otton - Compared by Enit Branch
Star Test Home: Compared Answerk County, Philable Fars have been
General Remarkment; Compared by Chip (Hudyr & Michael Manico
General Remarkment; Compared by Chip (Hudyr & Michael Manico
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All Heri





to Husley, performing on the Blester Beam with Synclosies on outo loop



Craig Huxley, mixing 48 trecks down to Mitsubishi Stereo Master

# CRAIG HUXLEY

# Face B

"Projet Genèse" Imaginez-vous patinant sans effort à travers un essaim bizarre et merveilleux de nébuleuses, situées sur un immense laboratoiré céleste si fertile, si abondant en plantes sauvages, si imprédicable dans son étalage de délices, que votre être entier se sent massage par chaque expiration de cette genèse rafraîchissante. Maintenant prètex vos oreilles aux atmosphères soniques.

# Seite A

# Seite B

"Projekt Genesis" Stellt euch vor, ihr gleitet mühelos durch einen seltsam wunderbaren Schwarm von Spiralnebeln auf einen grossen Raumfahrtlaboratorium, das so fruchtbar, so reich an spriessendem wilden Wachstum ist, eine unvorstellbare Wonne, dass euer innerstes Wesen sich wie massiert fühlt, bei jeder Ausatmung dieser erfrischenden Genesis. Nun leiht eure Ohren...den sonischen Spheren.

B面: 10 . 10 - カナー 4 場前後の標準

Din: 1 -1- = 1 - n 21 1 188.00

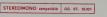
シリーズに熱中した

彼には、スタートレック日、スタートレック川に引き続い て素晴らしいジェニシス・プロジェクトのオリジナル・コ ンボジションをプロデュースしてくれというプロデューサ ハーブ・ベネットとフィルム・コンボーザー、ジェー ムス・オナーの要求になんのためらいもなかった。このカ ットは、新しいアレンジとティジタリーレコーディングで、 48トラックの大きく展開したパージョンは、サウンドトラ ックでは見出せないものである





















EVELYN STEWART

LUIGI PISTILLI

EDILIO KIM

NOTE

LATO A		LATO B	-
1. MARIALE'	2'03"	1. BENI PERDUTI	3'04"
2. L'APPUNTAMENTO	1'57"	2. LEGGENDA	4'16"
3. GARDEN PARTY	2'17"	3. CORTEO MAGICO	3'08"
4. LA VITTIMA	2'25"	3. CONTEO MAGICO	3 00
5. PELLE DI LUNA	6'23"	4. EQUINOZIO	2'56"
6. ULTIMI PASSI	2'18"	5. PENSIERO ROMANTICO	2'45"

# UN BIANCO VESTITO PER MARIALE'

colonna sonora originale del film

GG, ST, 10.021

Musiche di FIORENZO CARPI dirette da BRUNO NICOLAL REGIA di ROMANO SCAVOLINI

Produzione: K M G Cinema Produzione artistica: F. MIRACLE Stereomonocompatibile

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GIANCARLO BONUGLIA E CON EZIO MARANO CON LA PARTECIPAZIONE SHAWN ROBINSON

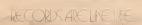
SENGHER GATTI

GIANNI DEI

# ANDY PRATT







SIDE ONE WET DADDY (5:02)

OLIVER (5-11)

SHINY SUSIE (7-41)

LITTLE BOY HOUND DOG (1-00)

SIDE TWO BELLA BELLA (4:35)

MINDY (5 28)

LOW TIDE ISLAND (4 52)

RECORDS + RECORDS (RECORDS ARE LIKE LIFE) (5:14)





DRUMS AND PERCUSSION BY RICK SHLOSSER BILL ELLIOTT: BASS AND VOCAL ON MINDY STEVE CRUMP: GUITAR ON BELLA BELLA BILL ELLIOTT: STRING ARRANGEMENT ON LOW TIDE ISLAND

All Songs by ANDY PRATT: Published by Seaward Music (Intersong Music (ASCAP). Produced by Andy Prett and Asingus for Amphion Productions, Inc.



POLYDOR, INC. 1700 Broadway New York New York 10019

# ET DADDY

I want to go baby/do you want to go too baby/Billy wants to really go baby someone just wants to go baby is it me baby/I know Stevie who wants to stay and beat up his father get that old man get that man

don't your daddy have a wet throne/everywhere he goes he runs into one of my friends we're down to the bare bone/lying on the table screaming got to have it at both ends o my overweight friends/lookin for a footprint can't find none/ nothing better than a weapon/lookin for a footprint etc.

lookin for the wetman ain't no fun/is it me haby me and you haby do do do do we don't we do we don't we/did we get a real one haby

and your mommy has a wet face/I know she got it from rubbin up against that man O that man/better spend your life in a dry place/

If your daddy didn't get to you well baby we can o I know we can lookin for a footprint etc.

boy you're gonna be tired when I'm through with you





Even in my fingers still the feeling lingers it's a lonely world if you're Oliver/ outpost everywhere it's a lonely world now if you're Oliver you've been more places than a fly alright/but my/appetite/keeps me alive but I feel so slow/ (it's magic) / and the world below/ (it's tragic)/ my studio/ (it's on tiptoe) (it's the big o)

red belly ollie lookin over the fence

wonderin what to do with his ten cents

hey if your train goes by don't you cry/buddy didn't I warn va etc./ about California I think I better check and see/about my bedclothes

I don't think the blanket quite covers/my toes

there's something exposed (poor poor ollie)

Oliver laughing oliver screaming oliver singing oliver riding high/wide-eyed wide-eved ollie etc./(it's a lonely world if you're)

satisfied ollie

Baby while you sip it don't you know it's a sin/to lame a lady baby it's a lady baby it's a lady baby/it walks like a baby we couldn't walk if we wobbled

and if you all stay in where you sleep waiting/for me to show from your head to your stomach your beautiful body berating/baby just flow Flo couldn't hawk if she hobbled/pulling wooly teeth just leaves a gap in the corner/all the while/shiny shiny susie/you dejected Anglophile/take a

look at susie/she's lovely shiny etc. every way of loving/is in her hands/fly on the back of a seagull over endless sands/a sister and a brother/at your command/and you yourself the other/take that shiny hand/take that hand

baby while you lip it don't you know you can win/you can be a lady baby your a lady but baby your a lady baby/you walk like a baby half of your heart goes to Johnny

but Johnny only cares about his pretty pretty evelids/no he doesn't want you you're lyin in your bed and when I come in you ask me what I did/ won't you look at Sue

# Susie could fill up your heart

in the corner all the while/sss/can't you just forget that style/and take a look at s/she's lovely etc.

every way of loving is in her hands/cry at the top of a mountain/in a far off land a sister and a brother etc (repeat) (take me susie, teach me susie, let it shine for her)

shake that hand







Bella Bella please etc./

she: did you move/I thought I felt a breeze

he: yes l just sat on you/can't you feel my knees

can't you pay attention/I could be so unique

she: I can't understand a word you say baby but I sure like the way you speak haven't you been in here/most of the night

he: yes I have you know/I want to do this right Loot a feeling/Lthink it's gonna hurt

she: I can't understand a move you make but baby I sure like the way you flirt

he. Lean hear you scratching haby but I sure don't feel a thing but on the other hand you better take off that ring hey BB come on won't you jump and wriggle/hey BB won't you please take off that thing/you could make a fella feel all over tickle/but all you do is make me sting

hey BB scream hey BB bingo

hey BB scream-you might think that you're all heart but everything you do just tears me apart

hey BB scream hey BB bingo hey BB won't you take it off



Low tide island sinking island rising sea whole life half man blinking laugh man eyes on me talk talk mumble pause and go um step step stumble thrash and start to hum go home blind boy go read a book can't you tell a hand from a hook eyes lips cocktail laugh replace those teeth hand on handrail feet so far heneath old flies die and young rebels cook staring at the visible book low tide island etc. blue whales/they wail/stay home sailor chinstrap glisten lips twist and vap helmets listen hands tighten strap save your breath for some other nose in California everything grows grown men jingle as they run your daddy runs to you grown men mingle in the sun blue on blue

dead balloon on rooftop in clothes California kills what it grows low tide island sinking island etc.



Mindy's got her clothes on/she's all dry back in the water the Latin starts to cry Manuel has no backbone/he's a banana the yankee's got magic she's a little piece of Nirvana Hey hey bow wow/time is now/time is meow I'm bound to die before I/get to learn how

Namuel and his dinner/so sincere He jump up and scratch his belly when she appear she eats like a seamstress / she uses her fingers there in the mashed potato dainty fingerprint lingers I could light your fire though you think that I can't



# R FCORDS + RECORDS (RECORDS ARE LIKE LIFE)

I was/lying in the sink and I was all dressed in pink and I had been power I was/chasing round a butterfly

and I was/jumping in July/but I have been oh no

now/1 buy records and 1 buy records/1 go and 1 buy more records and 1 buy more records/1 pay for them/1 blow ones fives and 1 blow tens/my budget bends I was/hunchin round them lunchtime queens/ and I was/

takin in their tangerines/oh yeah truss plus plasm (half the world hasm) I was/dancing down the aisle

and I was/a cozy crocodile/

now/I buy records and I buy records/I go and I buy more records and I buy more records/those companies/they get richer when I'm around/their stock now/1 buy records and 1 buy records/1 go and etc./the middleman/takes his

percent of all my money/he calls his honey

earphones speaker cones records are like life like my life





NING WHEEL
Thomas)
HEN JOANNA LOVED ME
(B. Weisz/J Sogai)
ON GREEN DOLPHIN STREET

SIDE TWO

WITH A LITTLE HELP FROM MY FRIENDS

(J. Lennon 'P McGarney)

WHAT ARE YOU DOING THE REST OF YOUR LIFE

(From the United Artists Motion Picture The Happy Ending")

I'LL ONLY MISS HER (When I Think Of Her)

J. Van Heusen / S. Cahn

ASCAP: BMI



Produced by Wade Marcul
Executive Producer George Butler
Arranged by Dom Minasi
Strings Arranged & Conducted by

Recorded At A&R Recording Studio, New York New York Engineer Don Hahn Recorded March 19th 20th & 21st 1974 Mastenge Forguses

Personnel
Dom Minass, Guitar
Joseph Daddiego, Conga & Percussione
Bud Neally, Drums & Percussionist
Garry, Norims Bass
Paul Winter, Violin
Peter Diministrades Violin
Harry Zarotizsan, Viola
Seymour Berman, Viola

CAUCULTUM THAT AIR IS Records. I.e., BN LASS-0. Manufactured by sense Anna's Records in the Angels California Social Inc. California Social Inc. California Social Inc. California Social Inc. California Califor

Part of a writer's stock in trade — and part of his vanity — is in being eyen jiby. We like to be under a lead of what's happening, even to fancy ourselves as privy to secrets at the source— and able to predict the course of legend. Then, just to keep us all humble, the tillusion of ormitiscience is shattered by the kind of surprise which I found — and which awaits you — in the astonishing grooves of this, Dom Minasis' ferts fillus Note album.

Note album. Hence it is far from easy to present an adequate perspective on this extraordinary stranger who arrives herewith, or on the about on the must be plays. What Dom Minasi does is catch about on the must be plays. What Dom Minasi does is catch about on the must be play that Dom Minasi does is catch about on the must be play that the proposition of the play that the proposition of the play that the play the play the play the play the play the play the p

I say that this can surprise you, as it surprised me. We have become acoustomed to the electronic guitar—a sopposed to the electric guitar—but and waln-wahd into a retireative expression of an evoluc econology. We just don't expect the straight tone and technique the purist, although no one reveals more of himself musicality that is that candid, that straight, that assured, and he has the gifts to maked it work. But perhaps these virtues will asked to the work of the purish the p

He was four years old when he wheedled his first guitar from a willing parent, and what all of this means is that he has been headed directly toward your earl for the better part of twenty-six lough years. Dom is from Brooklyn, where, according to his landsman Lewis McMillan, he worked days in a pants factory, going home to "soak his swollen hands just so he would be able to play somewhere that nichti."

He had some band gigs, notably, with Buddy Rich and Les Elgart, and the common hassies of the managers who expected him to give the outsomers of the managers who expected him to give the outsomers; one harmonic accumple of dedication to an inner determined ideal, and by no an inner determined ideal and by no an inner determined ideal, and by no an inner determined ideal, and by no an inner determined in the same and include a seem almost a metaphysical compression of character and artistry. Armal comes with a whoosh—as abundantly ultistrated by the resources and definition of Dom's dealing and an internal seems and in the same and the same

It is my feeling that When Joanna Loved Me is the start of a very big and singular jazz reputation — the poils and the charts and critical discovery. At that point, dues-paying ceases to have meaning, having been the penalty rather than the price. It is his virtuosity and his musicianship which place Dom Minasi at once in the first rank of jazz guitarists.

With him on his album, Dom has fine sidepeople and sensitive production. The structuring of "On Green Diolphin Street." with strings arranged and conducted by Wade Marcus, must reinforce an inevitable comparison to the Wes Montgomery-Oliver Nelson creative collaborations. I would also single out bassist Garry Newman, who is given room to stretch his own

Finally, to those who are of a mind to hurry forth to spraypaint.

"West Lives" on relighborhood walls, that isn't the message at all. What this album proves, rather, is that genius lives, and the message should read: *Dig Dom!* Wes wouldn't mind at Leonard Brown Leon





# THE UNUSUAL CLASSICAL SYNTHESIZER

# MIKE HANKINSON AND THE PUTNEY U.C.S. 3 SYNTHESIZER

SIDE ONE	
TOCCATA AND FUGUE IN D MINOR (Bach)	7:00
VARIATIONS: MEIN JUNGES LEBEN HAT	
EIN END (Sweelinck)	. 3:32
SONATA IN D MAJOR (Scarlatti)	2:44
SONATA RONDO (C/ementi)	.3:20
SIDE TWO	
CONCERTO IN A MINOR (Bach)	.2:55
EINE KLEINE NACHTMUSIK (Mozart)	.3:36
TALIAN CONCERTO (Bach)	.3:36
MOONLIGHT SONATA (Beethoven)	.4.58
doep 1 -8-08	
We are past the "Gee-Whiz" period of synthesized r	nusic,

that first flush, nay, explosion of whistles, bumps, rattles and roars. Those who need them already have their sonic booms and let's-see-if-we-can-make-Spot-howl records. Indeed, the market is glutted.

We are also past the point of carino whether the electronic device used to recreate the music is a Belchfire nine-octave do-jigger or a Screaming Meamey, if anybody ever cared in the first place.

Finally, gratefully, we have come to the point where the music itself is important, its actual realization through electronic circuitry rather than membranes, air columns and strings the thing to listen for. How well have the musician-engineers captured the feeling of the original composition, then recreated it? We no longer care how many sounds they have at their disposal, but how well they use what they do have. Once again, the music, not the performer, is most important,

The music on this record, from the 17th and 18th Centuries, ranges from the massive architecture of Bach's familiar Toccata and Fugue in D Minor to the petit-point delicacy of a Scarlatti keyboard sonata, from the robust romanticism of Beethoven's "Moonlight" Sonata to the graceful airs of Mozart's "Little Night Music." Past generations have mede this music great: future generations may consider it titanic. synthesized or not.

Johann Sebastian Bach (1685-1750) Toccata and Fugue in D Minor

Originally written for the organ, but existing in transcriptions for both piano and orchestre, the Toccata and Fugue in D Minor is probably the most universally known of all Bach's

A toccata (Italian for "touch") is literally a piece of music to demonstrate the performer's skills, and usually consists of showy passages alternating with slower chordal sections. It is frequently coupled with a fugue, the great challenge of these works for both composer and performer, since a theme is pleved against itself, interwoven three or four times, ("Row, Row, Row Your Boat" is a simple fugue or canon; Bach's is more complex, but audible for all that.)

Jan Pieterzoon Sweelinck (1562-1621) Variations: "Mein Junges Leben hat ein End".

The writing of variations on e hymn or folk-tune was very popular among composers of the 16th, 17th and 18th centuries and the works of the Dutch composer, Sweelinck, provided an example for later composers, including J. S. Bach. The tune on which these variations are based is probably of

German origin. Domenico Scarlatti (1685-1757)

Sonata in D Major

Domenico Scarlatti was one of the leading keyboard virtuosi and composers of his day. In his 500 odd keyboard works, he demonstrated a number of new techniques which had a decided influence on later composers including Haydn and Mozart, Scarlatti's sonatas are on a lighter plane than those of the later composers, but are genial, melodic works still sometimes performed in recital.

Muzio Clementi (1746-1832)

Sonata Rondo

Born in Italy Muzio Clementi, an infant prodigy planist, was taken to England while in his early teens. He established a regutation as performer, teacher and pianoforte manufacturer. In his composition he succeeded in establishing a characteristic style of writing for the planoforte. He was greatly admired by Beethoven. Of his many compositions, his 'Gradus ad Parnassum"-a series of student exercises for developing piano technique-is the best-known today.

Johann Sebastian Bach (1685-1750)

Concerto in A Minor

In keeping with the practice of his time, Bach arranged a considerable number of his own works, as well as those of other composers, for instruments other than those for which they had been intended. Among those works were several string concertos by the Italian composer, Antonio Vivaldi (1680-1743). Bach did not in his arrangements-which could more suitably be termed "realizations"-adhere slevishly to the original text, and he frequently succeeded giving a mediocre composition the stamp of his genius. The first movement of the A Minor Concerto is dramatic end interesting and contains a wealth of lively melody.

Wollgang Amadeus Mozart (1756-1791)

Eine kleine Nachtmusik, K 525

The delightful Serenade for Strings is one of Mozart's most frequently performed works. Written in a light style, the Serenade consists of four short pieces, the second of which is played here. This piece is typical of the graceful rococo period-as only Mozart knew how to capture it in music. Johann Sebastian Bach (1685-1750)

Italian Concerto

This concerto received the designation "Italian" as it was written in the bright Italian fashion of the time and made considerable use of the contrasted "forte" and "nisno" available on a two-manual harpsichord. The term "concerto" should not be interpreted according to the present practice (no orchestra is involved); the contrast later provided by using a solo instrument or group of solo instruments with the orchestra is here obtained on one instrument.

Ludwig van Beethoven (1770-1827)

Moonlight Sonata

Beethoven, renowned as a symphonic composer, was also responsible for living to the piano sonata its final classical form and content as well as for preparing the way for the later romantic sonata. The Sonata is C-Sharp Minor, Op. 27 No. 2, Quasi una

fantasia, is loved by millions, in spite of the fact that it is not typical of the composer's work in this field. Its romantic name 'Moonlight Sonata" was given it by the German critic Ludwig Bellstab. The first movement is recreated on this record.

This record is the first L.P. ever to be recorded using only the Electronic Music Studios "Synthi" VCS-3. This instrument has the capability of producing virtually any sound, but was used purely as a straight musical instrument on this L.P. The only modification - a potentiometer control was added, which gave a sliding octave up or down, by rotating the control, thus extending the keyboard to 5 octaves.

"The Classical Synthesizer" was recorded on a 4-Track Studer J-37 tape recorder. To add on more than four tracks. the first four tracks were mixed down to 2-track stereo and then over-dubbed, and the process repeated until the work was completed. It says a lot for the J-37 Studer that one title on the LP actually contains eleven individually recorded tracks. It is recommended that you play this disc on a very good system and if you own a Quadraphonic synthesizer, listen to it through that system—the sound will amaze you. Be careful not to damage your speakers playing the Bach "Toccata"!!

A Recording of RPM Records S.A.



WES-8110







WGS-8174

WGS 9108

WGS-8129 @ 1972, AGC RECORDS, INC. ABC RECORDS, INC. © 1972, LOS ANGELES CALIFORNIA 50348 NEW YORK, NEW YORK 10019 PRINTED IN J S A

# **PHILIP GLASS** MUSIC IN TWELVE PARTS PARTS 1&2

PHILIP & LASS Electric Organ JON SIESON Sepreno Excephene, Flut DICKIE LANDRY Soprena Saxonhone, Flux RICHARD PECK, Alta and Tenor Saxoshore JOAN LABARBARA Voice, Electric Organi IMICHAEL RIESMAN Electric Organ

Fordered by Philip Glass and Kurt Munkaes Recording Engineers Kurt Munkacs and Witslaw Wosperel Remix - Kurt Munkaus, Abelieved Riesman and Philip Gless
Tape Editor Michael Riesman
Recorded at the Big Apple Recording Studie, New York City Caver Design Sol Length August Lanks Key Associates @ 1974 Virgin Records Ltd. © 1974 Virgin Music (Publishers) Ltd.



When in 12 from ", began in May 1321 and complated in "yard 1971," as a settlement again of more immunity requiring three conceiling in the control of the c

illows a form of improvisation of seculoud pitches within the

strict harmonic limits of the music.
With Part 9 the concept of presentation is introduced through regested alterations of the Ard, Nih and 7 in discuss of the scale, womanity is office to highly channel; it soor material.

Part 10 approaches or amendation scale but this time through

The ulviulour of the parts by abuse humanic breaks, or model-otions, led in Part 11 to a succession of relativity quick harm-one marginator. He's the usual processive of resident daystonic density of the service sections are dropped

Part 17 combines owers! Instrum of the sector metrons as well

which living in good accounts, field bestear seasons within the quarted light on the link, benefits greater than the contraction of the proposed seasons are the contraction of the proposed seasons are contracted by the location of the proposed seasons are contracted by a location of the proposed seasons are contracted by a location of the proposed seasons are contracted by a location of the proposed seasons are contracted by a location of the proposed seasons are contracted by a location of the proposed seasons are contracted by a location of the locat introduces a moving chromatic best time (though a conse of real root measured is obvished by the fost-moving parallel major termodries). The second, rhythmically, buginary with a figure of 25 natus and expending to a final figure of 214.

Bettin-principles remain constant in "Music in 12 Parts" — a stable barmony, repetitive structures and a steady eighth-note best. Additive process (in which a simple melodic figure is altered after a number of regetitions by the addition or sub traction of one or a group of related porest is used throughout. tions). Nowewer, the individual parts of "Music in 12 Parts" Hand to be highly divergent from each other, exhibiting a range on wide on I could conceive of at the time of writing.

Avisor of the entities a whole would have In DAT INTO TOZONA Mane Data 1998. Deput Signature provides. In very verse, they specifies of whole the local in IC Posts. In all taggits, whole or a collection of defined places, may provide be interested. This is, the a temptor, the mental providing at this singuistic tall the last temptor, the mental providing at the singuistic tall the last temptor, the mental providing at the singuistic in temptor that the providing at the singuistic and the singuistic and confidence descript. It is provided to the singuistic and the confidence descript. It is provided to the singuistic and the confidence descript. It is provided to the singuistic and the confidence descript. The provides the singuistic and the singuistic and confidence description. The singuistic and the singuistic and the confidence description of the singuistic and the singuistic and the confidence description. The singuistic and that some listeners, missing the usual musical structures to andmarks) by which they are used to orient themselves ma ic. However, when it becomes apparent that nothing m fixturer's attention, then he can parhans discover another

medium of sound.

Amplified instruments (keyboards, winds, voices) have been the medium of any mutic since 1965 when the present anomaly uses formed thickse Landry, Jon Gibson and toll course, mysol see formed thickse Landry, Jon Gibson and toll course, mysol been been person than your extension or control regard been been person of the group same the beginning (briter monthers of the original group seen Seen Reich, Arthur, Marghay and Jaman Tancoya, Richard Pick, Food Kirst Hordwork, Johnson on 1977, Seen L. Bachbers and Michael Rittemes in 1974, Stores the moute its circumful partition to approx to you for the person of the person of the person of the fortune and the person of the person of the design and the person of the person of the design and the person of the person of the design and de to players, along with other details, usually takes place during

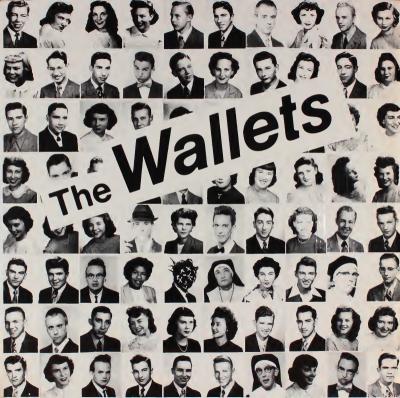
secsimilities by Kurl Muckaesi has given the expendite an unique mode of presentation. Forther, the high volume of the second coupled with extremely low distortion, her made it possible for the psycho-acoustical aspects of the music to emerge with of the mater week

# night blooming jazzmen freedom jazz dance













## after the sunset again

Poems and songs about marriage and other female-male relationships, performed by Ric and Billie Barbara Masten.

#### Side 1

#### 1. Barbie Doll\*

- Wherever she went
   She dresses in flags
   When you tried to pick my wife up
   The hypothetical question
   Hunkered down back there
   Over the years
- She's at it again I have just wandered back 3. Robert and Nancy\* The lovers
- Reaching for a mile On the river

#### 4. In & Telephone Bouth\*

#### Side 2

- 1. Running beside the highway
  Waiting in E white room
  No one knows what goes on
  In the eye of the end
  To see a length of time through
- 2. I, who had just entered the rapids
  In the throes of the affair
  Remembering what happened to Icarus
  The Good Friday side of life
  With a kind of early innocence
- The nesting marriage over
   Annual Relationship Renewal
- Kites are one thing Billie's Christmas Song\* Once upon a time

\*songs published by Mastenvilla Music Pub. (BMI)

© Copyright 1973 by Ric Masten Words and music by Ric Mastan This record "catches," at least as well as plastic can ever catch a live human interaction, one half of what many in the past year here found to be an engressing exportance. Ric and Sulfin Borbert Mattern talking about marriage with a group interested in that subject (as everyone seems to be).

assent to enringstoard is usually a pathering of Ret's powers and songtions stated on in wave executy the arms, since Rec choose mattered to fit the responses he sees in the Recs of his sudmone: what you have here a one such selectron, recorded in Movember, 1973, But while each inclination parm is an autonomous work of art, the real pown is the entire reaching, which has a consistency and hippe (through decth the entire reaching, which has a consistency and hippe (through decth

After the powers and song comes the discussion. Bible Bibles in leads the sond many find in the mark whallshe per of the experience. Since a record does not slow for such a sub-back. I am tempted here to my to enterlight set if the questions the record my occasion. For example, there is the controversel business of "creative divorce," purting death Is decelling, it hereal back into marriage, and there is Ric and Bible sown attempt to get divorced—to remake their union as something truly evoluntary—and the frustration of thus by tha stees of something truly evoluntary—and the frustration of thus by tha stees of the state the state of the state of the state of the state the state the state of the state the s

Lead of series a not smally biosprophy; the value of the Masser normbook is not studied by the Masser normbook. It is not studied probability, not still spatific destudie, for the discussions. Biblio Babbors refers again and again to her own tife, but no hy to make it shall not be consistent to the consistent and the studied probability as the studied or the studied probability and the studi

"People have different things in their point and being it serves a simple-think. Some values the second in 1 and 1

"I find that I mally record is to and if the Yea CN' position. I be great to many life high plant is had to shall be all the CN' position. I be great to many life high plant is had to shall be all the control that the control t

I'm at that central point. I can't go back to the nasting marriage, but I do want to know how I got myself to where I almost went muc I'd choose insenity rather than live the way I was living . . . I got hung up on what I thought a woman should be I suffered awfully steying at home, believing I had to stay home or my kids would turn out to be delinquents. I don't know where we get these ideas? All my merried life: I wented to get out of the house end do things, but when it came to where I could, I'd lost most of my sell confidence I didn't know how to move out into the world. That's why I like to see consciousness-raising groups, pleces to get ideas on how to keep developing and leeling good and strong and heel thy about my self out in the world, and stell enjoy my roles as wife an I mother We often need this sort of support to help us find out what we have If e woman chooses to be wife and mother, a don't when to do if a woman chooses to be wife and mother, a don't discount it it's a job it used to feel guilty about taking money from Ric. But now I reelize that beins a wife sed mother in a but a' ab. (O: is it inevitable when women begin to be more incepange in that men will characterize them as bre-burning and John terring.) No, not necessarily. For my part, I may well have fostered this att' u.a. in Ric. When I started to develop my own interests I was very jerilo is of his job and thought I couldn't be part of it, so when I legar, to get some-thing going on my own I thought, Well, he's got he and th's is going to be my work. I really didn't went to there it with he'd, in till w. went through our crisis, when I realized that there was hit any threat

"Two during better globally field was the main' right to be with which file is a formation of the file of the property of the

I think it fitting that these jacket notes and with a poem, since the very freedom of reference of a poem enforces the kind of sharing that Billie Berbara recommends. It's Ric's poem, but when you read it you make it for expertall.

I had a vision once of a tower here on the shoulder of this rountem, and I became a visitionan

> with a hammer end a dream, But don't be over! impressed with those who build towers; there are any number of nourney man career read stonemisons

that can tell you how to do it.

The building part is easy.

It's the living in it
that comes hard.

With some simple instruction anyone can hing a door. But if you know the art of cilling bigges.

teach me.

Bucdided live at the North Hills (Pittsburgh) Unitarian-Universalist Church, 12 November 1973; "Barbie Doll" recorded live with the third and fourth grade girls at The ElliS School, 13 November 1973. Recorded by Brian Weller and Chris Rawson. Record edited and produced, and jacken to

CCVes of this record are available from the First Unitarian Church of Pittsburgh, Morewood & Ellsworth Aves, Pittsburgh, Pa. 15213. A video-tape of Ric and Billie Babbara in a similar performance and discussions a available from N.E.T.C.H.E., P.O. Box 83111, Lincoln, Nebraska 68501. And much of this material is available in pampible from From O.U.A. Distribution, 25 Beacon Street, Boston, Make. 92108.





# TONIGHT AT THE DISCOTHEQUE

## Original French Import\*

Disco Album Succès Europeéns\*

"Sensationnel"

FRONT COVER DESIGN: JEAN MORTEMARD DE BOISSE
\*EXCEPT, "LAZY LOVE", A FRENCH SONG PRODUCED IN CANADA

Side One

Brazil 5:50
KRISPIE and COMPANY

Farandole 5:45 LES ATLANTES

Funky Child 702 FRANÇOIS NYOMBO

Love Can 3:51
KRISPIE and COMPANY

Lazy Love 2:56 NEW CITY JAM BAND Side Two

Scorpion Flower 5:00 THE LAFAYETTE AFRO ROCK BAND

Super Queen 5:47 WALL OF STEEL

Do You Want To Know What T'is 526 ROY GAINES

A.I.É.(a mwana) 447
WALL OF STEEL



A SPECIAL SMILE RECORDS IMPORT
KEDZIE RECORDS, A PRODUCT OF IHP, FRANCE

O O O



#### Side one 1. TWO OF A KIND † ERNIE MENDOZA, is R CHANNEL (D Valdez) DOMING VALDEZ IS L CHANNEL 2. IGORHYTHM \*\* PIDING ALAVA OR (A Pe2.9) LITO MOLINA or DOMING VALDEZ, to LUIS MARQUEZES, valve th 3, PRELUDE AND FUGUE FOR BRASS QUARTET \*\* e) PRELUDE .... Personnel ROMY FRANCISCO, tr LITO MOLINA ex CONTE MENDOZA H PICOY VILLAPANDO, bs 4 HATINGGABI (Midnight) \* (A Moline) LITO MOLINA, 55 MURING VICUNA. IL LUIS MARQUEZES, th Side two 1 I'LL LOSE NO MORE ++ MITETRIC VICTIVA IN (7 Velarda) Solos DOMINIC SALUSTIANO, pa 2. TONY SPEAKS \*\* TONY VELARDE des 3. CHEBA \*\*\* D Salustiano) Solor DOMING VALDEZ, is LUIS MARQUEZES, th LITO MOLINA, as DOMINIC SALUSTIANO, pn

THE JAZZ FRIENDS TONY VELARDE, drams LITO MOLINA, alto and soprano saxophones PIDING ALAVA piano

TINY UMALI, Jr , string bass SAXOPHONE SECTION EDDIE SANGCAP, alto sax and flute DOMING VALDEZ, tenor sax and clarinet ERNIE MENDOZA, tenor sax and finte

PICOY VILLAPANDO, barrione sax and clarinet TRUMPET SECTION OMENG CONCEPCION MURING VICUNA

JOHNNY LINGASIN DANNY MATIAS TROMBONE SECTION TONY ORDANZA LUIS MARQUEZES

RONNIE MARQUEZES NARDING RAMOS LARRY MATIAS BOMY SAN JOSE AHYTHM SECTION DOMINIG SALUSTIANO, piano NARDING CASTANEDA, quitar YUTAKA KAWAMURA, quitar

ROGER HERRERA, Jr., string base and bees quitar ARRANGEMENTS and COMPOSITIONS PIDING ALAVA . ANGEL PENA \*\* DOMINIC SALUSTIANO \*\*\* DOMING VALDES 1 TONY VELARDE ++

REPLACEMENTS

OMENG CONCEPCION, tr

PILO MORALES. FOR LITO MOLINA on 'TWO OF A KIND

ROMY SAN JOSE FOR RONNIE MARQUEZES ED PARUNGAO AND DANNY MATIAS FOR ROMY FRANCISCO AND JOHNNY LINGASIN OR "HATTINGGABI" AND I'LL LOSE NO MORE

Total Time 18:41

ROGER LLADO FOR ROMY FRANCISCO LARRY MATIAS FOR NARDING RAMOS YUTAKA KAWAMURA FOR NARDING CASTANEDA on "TONY SPEAKS"

DOMINIG SALUSTIANO FOR PIDING ALAVA on "I'LL LOSE NO MORE" AND "CHEBA"

ROGER HERRERA, JR FOR TINY UMALI, JR OR "CHEBA", "I'LL LOSE NO MORE" AND "HATTINGGAM!

FRED CONCEPCION PLAYED OF "TWO OF A KIND" AND "TONY SPEAKS" ONLY

Recorded & Mixed at Sampaguite Recording Studios Incorporated Recording engineers Monching Payumo Dante

Mixing engineer Jess Peyumo Special thanks to FILCOM PRODUCTIONS and GETZEN BRASSES for the use of the Rhodes Suitacese Covar design: Calixto (ALEX) Rodriguos

Mazufactured and Distributed by BLACKGOLD RECORDS CORPORATION.



It took a long time coming but when the first big band lazz elbum feeturing the Jazz Friends finally made it to the record bars the general feeling was that a follow-up should be made soonest

After all, there is a growing acceptance of Philippine compositions whether pop or jess, and an equally increasing broadcast of such recordings by the country's radio stations Besides, there is a sufficient number of Filipino less compositions that deserve to be recorded so that lass fans here and abroad, can have a fairly most idea as to how Filipino musicians have achieved proficiency in this

Although many parx afictionados insist that it is the small groups (trice, quartets, quintets, etc.) that give jazz performers the best opportunities to prove their skills at improvising, big band lass is not without its share of merits

A big band jazz number provides its composer-arranger e rage ctunity to express his creetivity through the combined sounds of the musicians performing it. The solos may not be as long nor as extended as those in small groups. Nevertheless, a good deal of musicianship is required for an abridged solo to become a memorable

Pleying in a big band also poses terrific demands on the sideme Precision is the name of the game, the members of the band must think. play, breeth and phrase as one Happily enough, the last Friends have been able to put together a big band comprised of the most talented sidemen in the country. More important, all of them share a common love for lass. The various tracks on this album reflect the oneness of spirit Putting this second big band jaxx album together is part of the Jazz Friends' pioneering activity and focusing the limelight on all Filipino jazzmen who have something worthwhile to contribute to Philippine jazz

All the selections in this album, like in the first one, are being recorded for the first time. Some numbers date back to 1958, some wera arranged very recently. These selections reflect the styles and idioms. from the 1850s to the 1970s. Although there is a wide difference, it is only natural that the lazz Friends should be completely at home in these diverse styles because jazz is a constantly evolving art that Also, by including compositions and atrangements dating back to the 1950s, it is not only our purpose to provide a document of the music that Filipino lazzmen have been plaving two decades ago but to show as well the big leaps they have made since then

Two of a Kind" by Doming Valdes was written on June 7, 1960 in Okinawa, where he played baritone sax in a 10-piece band The up-tempo tune, featuring two tenor saxophones, was

originally written for the band's tenorman -- Ding Bashas, who is now in Hong Kong, and Romy Pascasio, now living and working in the United

"Igorhythm" is based on a five-fourths Igorot song, "Bagbagto written in bosse nova style by Angel Pena, bassist-arranger-composer. and an original member of the fazz Friends Presently, he is a member of Honolule Symphony Orchestra and writes serious music in his spare ame "legshythm" is scored for an octet

Also by Peda is "Preliade and Fugue", written in 1958 and was onsidered way out by listeners who heard it for the first time that year This number is scored for only four instruments -- trumpet, also saxo phone, tenor saxophone and barstone saxophone. There is no rhythm. section. All the parts are written down. It has the same pattern as a 16th century praised and facus. The difference lies in the use of ass instruments, harmony and contrapuntal devices

"Houng Gabi" is the well-known Pilipino serenade by National Artist Antonio J Mohna, written originally for solo violin and piano For many years now Tony Velarde has been intrigued by the possibility of giving it a jazz treatment. That has been realized in this recording The arrangement was written by postust Piding Alava, with solor on Flugelhorn by Muring Vicuna and soprano saxophone by Lito Molina

"Il Lose No More" is a ballad composed by Tony Velarde in May 15 1951 The errangement is also by Tony, which proves that he is not just an excellent drummer but a composer and capable arranger as well. Not

meny drummers come close to being as versable as Tony, but then he "Tony Speaks", is another composition of Angel Pena. It was written in 1952. As the title suggests, it is a most appropriate

vehicle for showcesing Tony Velerde's drums 'Chebe', by pranist and musical director Dominic Salustrano, wes

written in 1958 for the annual cass concert sponsored by the Upsalon freternity of the University of the Philippines. It was in this same concert that Peda's "Prelude and Fugue" was premiered "Cheba arranged for octal, is Dominic's musical tribute to the trumpet player Chet Baker, who achieved feme ploying with the Garry Mulligan Velarde's "I'll Lose No Mora"

In this album, we have tried to put together an interesting mix of Filipino 1922 compositions, written for various groupings ranging from questat to but band. Some of our sessions lasted well beyond the was hours of morning. A faw of us had to miss our weekend vacations A gree: deal of thought, time, effort and love went into this album Most important, we all had a great time making it. We hope you will elso heve e greet time listaning to it

By LITO MOLINA Manuta Nov 28 1978



### CHRIS SWANSEN-PULASKI SKYWAY

Chris Swemsen hos a B.A. from Datmouth and hos studied and tought of the Bericke School of Maist. His estensive arranging and performing the control of the

Robert A. Moog
Inventor of the Moog Synthesizer

PERSONNEL: All sounds on this record are made by the Moog Synthesizer as played and programed by Chris Swansen.

Equipment used: Moog Mork III Synthesizer, Bode Ring Modulator, Bode Frequency Shifter, MRS 3 track recorder, Scully 4 track recorder, Scully 2 track recorder, Dolby A noise reduction system, and Moog Polyphonic Synthesizer.

#### side one

1. PULASKI SKYWAY by Chris Swansen; Badger, BMI. Time: 20:04)

> over photo: Tom Zimmermann ockliner photo: George Schiffer echnical assistance: Jon Weiss ODUCED BY CHRIS SWANSEN

#### side two

- 1. OOH BABY
- (by Chris Hills; Lovetruth, BML Time: 2:55)
  2. SNOW
- (by Chris Swansen; Badger, BMI, Time: 2:40)
  3. HERE COMES MONDAY
- HERE COMES MONDAY (by Chris.Swansen; Badger, BMI. Time; 2:47)
- (by Chris.Swansen; Badger, BMI. Time: 2:47)
  4. MY GIRL
- (by Chris Swanson; Badger, BMI, Time: 2:42)
  5. LES IRIS
- (by Chris Swansen; Badger, BMI. Time: 2:46)

BADGER RECORDS





STEREO

GALILEA SOUND CASTELLANOS CHRISTIAN RECORDS 001

## GALILEA SOUND

GALILEA SOUND CASTELLANOS CHRISTIAN RECORDS 001



### PAZ

Paz, es el bello tema que hemos escojido para identificar este bello Album Musical que con mucho carino presenta la Agrupacion GALILEA SOUND, esperando en Dios que sea del agrado de cada crevente y de todo aquel que lo escuche. Que la Paz de Dios sea con vosotros, Amen.

### GALILEA SOUND

#### Cantantes

ADAN SANCHEZ ELSIE RODRIGUEZ LILY RODRIGUEZ CARMEN ORTEGA

STEREO

#### Lado A

- 1 PA7 (V. Quinones)
- 2. NATHANAFI. (autar des.)
- 3. MI TESTIMONIO (A. Sanchez)
- 4. DONDE PODRE ESCONDERME (J. L. Santiago)
- 5. SENOR A QUIEN IREMOS (autor des.)

#### **ACOMPANAMIENTO**

#### PIANO: BATERIA-Jahnny Peralta Danny Munoz

GUITARRAS: CONGAS: Adan Sanchez Alex Reves

#### Manny Rivera RAIO: TROMPETAS:

Victor Hernandez Angel Manzana

GUIRO Y MARACAS: Jose Fuentes Sergio Cruz Victor Ortego

#### Lado B

- 1. MI GRAN LUCHA (outor des.)
- SALMO 25 (autar des.)
- 3. CAMBIO MI VIDA (V. M. Santiaga)
- 4. TOMADO DE LA MANO (autar des.)
- 5. DAVID DANZABA (autar des.)

Pora cualquier informacion en relaccion a este Album Musical favor de comunircarse con:

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EVERYBODY LOVES MY BABY . DIGGIN' MY POTATOES . TAKE IT SLOW AND EAST GEORGIA CAMP MEETING . STEALIN' (Long Version) . SISTER KATE . K.C. MOSH

YOU'SE A WIPER . STEALIN' (Long Version) . SISTER KATE . K.C. MOSH YOU'SE A WIPER . SHAKE THAT THING . MACK THE KNIFE . ST. LOUIS TICKLE HOW TO HAVE TIM WITH AN EMPTY THE

TOU KNOW, I've been meaning to start a jug band for a long Y time Around 1958 Sam Charters, myself and a few others were messing around with some of the same tunes that are in this album. Then Sam decided to go to Greenland, or was it British Honduras; Bob Brill, our kazumpet player (sometimes called the trumpoo) went to North Africa; and I went professional. It seemed like no one was interested in jug bands back then.

Now everybody seems to want to hear jug band music, and new jug bands are forming by the hour. Here is mine. We like it because it's easy and it's fun and no matter what your musical level is, (our musical level is pretty apparent on this record) you can make some pretty decent fun music.

My playing with Sam in 1958 certainly doesn't make me a pioneer. Sam was playing with jug bands out on the West Coast in the late 1940's. and the whole thing started in the 1920's. Neither Sam nor I were contributing very much back then. Gus Cannon recorded "Walk Right In" around 1928. The Memphis Jug Band was recording different tunes at the same time. So this isn't a new thing after all; it's just another "revival." But it is the revival of what we feel is a very viable kind of music. You can play practically anything with a jug band (our Beethoven's 9th has got to be heard to be believed), and if you have any ability to swing at all it will come out in a jug band.

The Jug Stompers got off to a start when the prominent owner of a prominent club-the Village Vanguard-called and asked me if I could organize a jug band. I said, "maybe," and within two minutes my wife and I had made fourteen phone calls. Sam was back in town; Danny Kalb, who is

one of the most versatile musicians I know, wasn't doing much of anything: Artie Rose, mandolin and dobro player par excellence, was available. I had to wait for Barry Kornfeld who was working a summer gig, but he was worth waiting for. We worked at the Village Vanguard for a while and have since become incurable addicts-of music, that is,

The tunes that we do are kind of a bridal bouquet of jug band music-old, new, borrowed, blue, etc. "K.C. Moan" and "Stealin" are two very traditional jug band tunes, the first one having been recorded by the Memphis Jug Band and the second by Cannon's Jug Stompers. "Everybody Loves My Baby" and "Sister Kate" are traditional jazz tunes from the 1920's, "Take It Slow and Easy," "Diggin' My Potatoes," and "Shake that Thing," are tunes that we picked up around folk music. The three rags, "Saint Louis Tickle," "Temptation Rag," and "Georgia Camp Meeting" are kind of a new twist for jug bands. We play them because when they come out right they are the most exhilarating things that we do. "You'se a Viner" was written by Fats Waller. It's a Harlem jive tune from the 1930's. "Mack the Knife" is kind of a brainstorm. We think that we do no violence to the spirit of the song in performing it. As a matter of fact, I personally think that if Kurt Weill had been familiar with the form he would have scored the entire "Three Penny Opera" for jug band.

In any case this is one way a jug band can sound. No two jug bands could sound alike simply because the music is at once so personal and so collective. You'll have to try starting a jug band of your own to know what I mean, Good luck,

Dave Van Ronk

EVERYBODY LOVES MY BABY (Surney Williams, J. Palmer), Pickynck Music Corp., (ASCAP) ... #35

STEALIN' (long version) (Wall Shode), Peer International Corp., (BMI) . . . 2:15 SAINT LOUIS TICKLE (James O'Dea, Berney, Segmers), Shawner Press, Inc., (ASCAP) . . . 2:55

SISTER KATE (Armond Piron), Pickwick Music Corp., & Jerry Vogel Music Co., Inc., (ASCAP) . . . #17

TAKE IT SLOW AND EASY (Jesme Fuller), Contemporary Murie, (BMI) . . . 2723

MACK THE KNIFE Kurt Weill, Bertold Brecht, Beitzetenn), Weilt-Brecht-Harms Company, Inc., (ASCAP) . . . 225

DIGGIN' MY POTATOES (Sonny Torry), Prestige Publ. Co., (ASCAP) . . . 4163 TEMPTATION RAG

(Henry Lodge-Westyn), M. Wilmark & Sano, (ASCAP) . . . 2:09 SHAKE THAT THING

K C MOAN (Trave Blackman), Peer International Corp., (BMI) . . . 3:56 GEORGIA CAMP MEETING

Trushingest . . . #455 YOU'SE A VIPER

(Thomas "Fitte" Waller), Joy Mane Inc. & Magfair Mane Corp., (ASCAP) . . . 2-22

ARRANGED BY DAVE VAN BONK AND THE JUG STOMPERS

The MODE UP are  $d_1$  the rest of the seas is the rest restored as inclined as the incoming of the photocopic behinder. A FOREMENT For the restored and such is allowed by the behinder and the order of the enteriority. For except and behaves coming to the property of the restored and the property of the restored and the restor

Vendor Mercury Record Corporation

OJATINI AND JUS BANG

SWALLOWTAIL ST-8

side 1 Moving Day (von Tilzer & Sterlin) Fisher's Hompine (Trad.) Mr. Old Man (I Mercer & R Hanishen).... 2:45 Don't Give All The Lard Away Adam and Eve (Tommy Bradley (?) ).... 3.09 Some Pumpkins (Edward Kuhn) ...

MOVING DAY (Harry von Tilzer)

The was written in 1906 by tar parially composer Harry von Tilter, who

FISHER'S HORNPIPE (Trad)

Tom Wilshach, our Library of Congress connection, writes, "This was not marked by labors C. Fisher (173), 1800), the object Nor yeard writers he John Abraham Fisher (1734-1806) a violatest who also level in London It was removed by James Fisher, brancoal dancer and ballet master Theater Reyal, Carrent Garden, and was published around 1780. It soon Henry (an't remember where he got it Maybe Cole's 1001 Fiddle Tunes.

MY OLD MAN (J. Mercer-B. Hanighen) Aude from Jan Kwenken, our requestion for this cause from a point per-

ance of The Nephews and The Sports of Rhythm (vocals) on December ica jazz joint at the time. The Nephews were a revelty band and did the back-up with a single string gutar, three tipples, and a suitcase wrapped on manner, marved with which brooms. When Harvey sings this one, he likes to ensert verses from "Popeye the Sador Man.

DON'T GIVE ALL THE LARD AWAY (Lockwood Lewis) Chilled Hayes, jug band fiddler supreme, and Earl McDonald, his equijug band rischer supreme, and Ean McLeonald, nie equi-roneled this some on December 10, 1926, in Chicago, with Doscon Mose. Then, of course, there's the land itself

ADAM AND EVE (Tommy Bradley (?) )

cut in Richmond, Indiana, an September 27, 1930, by Tomesy Bradley. subs may have come from Central Manuscree. The chard pregression necurs in a large number of our band sours, but the walts time was

SOME PUMPKINS (Edward Kuhn)

This March and Two-Step hails from Kansas City, Missouri, and was accumulably mobilished in 1905. We not it from the Ecotora String Band The Harvest Hog. Moon 2000 who specialize is unknown Mississis rags

side 2	
Beale Street (words by W.C. Handy)	.3:13
Ship in the Clouds/Pigeon	
on the Gate (Trad.)	3:08
Whitewash Station (Will Shade (?) )	.3:21
Washboard Wiggles ("Tiny" Parham)	2:57
Lynchburg Town (Frank Spender)	3:09
Frosty Morn (Trad.)	

ude 2

BEALE STREET (W.C. Handy) We get our words from Handy and our tune from Charles Pools, who calls

the "The Tennessee Blass." We also user some thanks to the Red Clay Ramblers, Beale Street is in reality Beale Avenue Menghus, Tennessee SHIP IN THE CLOUDS/PIGEON ON THE GATE (Tend.)

Physic by physic. Rich speced these tures tweether from sessions with a

WHITEWASH STATION (Will Shade (7).) Our there. has been that the seletanesh states "there will always

our hand massesans with enough "connectors" to get them through the Pearly Gates. The Memphin Jun Band recorded the sons in 1928. Their regrestere is still on a

WASHBOARD WIGGLES ("Tiny" Parham) Hartsell Strathdoor "Tire" Parkers, a three-handwalencerd Karasa City

his musicians recorded this tune on July 22, 1929, feeturing druggere Error Marrero on the board. Here, Roth piles has thursbles to the Zone Kong

LYNCHBURG TOWN (Frank Spender)

As Original Christy Minated asso, variants assear in access anteholium number books. In the each 1900's, it entered the reporture of white mountain mass. Some sell their tabacco down to Vicksburg, and some to Richmond, but Brian likes to imagine his going down to Lynchburg, Tenecases, where it can keep an aya on the Jack Daniel's distillery

FROSTY MORN (Trad.)

Henry learned this time from Mark Gunther at Marspess in 1973. Mark probably got it from the Hollow Rock String Band, who passed it into wide provides on these first album. They got it from Alan Jabbour of the American Folkhie Center, and he got it from Henry Reed of Glen Lyn. Va. who not it from the devel knows where There are many fronty recens where we have

Cranberry Lake first got together in the summer of 1972 at a college biological station at Cranberry Lake in the Adirondack mountains where Lew. Rich and Brian were students and Sally was passing the time. Soon after, Harvey joined us and, a little further along, Henry. We find lots of old time string band music in central New York State where we live but few other people playing jug band music. We try hard to know where the music comes from and feel like we're a real part of where it's soins.

Thanks to Santo LaValle for the loan of his intact guitar. and to Dick Sheridan for the use of his tenor banjo This record is for Terry Finger, Bill Knowlton, Tom Hosmer, Gary Palley, The Wild Mouse, Ouzo the Jun

Band Dog and all the people who made this music so well a half-century and more ago. Thanks Mom and Dadi Rich Sobel: fiddle (old-timey), mandolin and washboard Henry Jankiewicz: fiddle (old-timey and jug band) Harvey Nusbaum: guitar and vocals (Moving Day and My

Old Man) Brian Burns: string bass, jug and vocals (remaining song Sally Cutler: autoharp, kazoo and spoons Lewis Cutler: S-string banjo and tenor banjo

Producer: Phil Shapiro Engineer: Ken Coleman

Front Cover: M.J.Tootill Back Cover, Jeff Pike

Recorded in May and June 1977 at Wavemaker Studies Spencer, New York, All arrangements by Cranberry Lake. & t977 Swallowtail Records, Box 843 Ithaca, New York 148S0 Write for a free catalogue.

Photographed at The Kazoo Company, Eden, New York



F25A7

onark Mc 20142 1981 HIGH SCHOOL FOR PERFORMING AND VISUAL ARTS JAZZ EN Geet Soloists: Tony Campise, Kirk Whalum

IDE ON

- MAIDEN VOYAGE (Herbie Hancock, arr. John Everett Beal)
   Scott Luker, tenor saxophone
   Stephanie York, paino
   Mill Everardit trampone
- SHO' 'NUFF! (Pete Vollmers)
   Brian Alexander, trumpet
   Scott Luker, tenor saxophone
   Warren Grant, drums
- 3. 800 ME'S BLUES (Dominic Spere)
  Victor Nash, trumpet
  Larry Oraz, alto sax ophone
  Jim DeBose, trombone
  Deena Gaskell, clarinet
  Kelvin Cooksey, drums

SIDE TWO

- SOME OTHER TIME (Leonard Bernstein, arr. Don Elam)
   Tony Campise, alto sexophone
- 5. OUTLAWS (Paul Hart)
- Sill Frtzgerald, Trombo
- 6. KÄ JU MDE SAMBA (Mike Loveless) Kirk Whalum, soprano saxophone
- NIEHAUS ORIGINAL (Lennie Nieha Jeff Hoffman, guitar Scott Luker, tenor saxophone Bart Follis, also saxophone



L to R: Horace Young III, Bob Morgan, Norma Lowder, Richard Piagentini.
(Photo by Xenia Huarte, HSPVA Media Student)

ACKUDILLEGIMENTS.

Recording Facilities. Abin Community College, Abin, T.r./ Andy Anderson, Cherman, Music Diseastered Library Perhim, Overcor, Juse Program/ Engineer, Pat Singlatery, Abin Community College/ Manney. All Stant Scantinus Recordings and Many Anni Community College/ Manney. All Stant Scantinus Recordings and Seast S



At Wichita, Kansas, Jazz Festival, April 1981

PERSONNEL

Trumpets/ Flugthorns:
Bruce Friedman, lead (tunes 1, 3, 4, 5, 6)
Victor Nash, lead (tunes 2, 3, 7), section, solo
Quke Transer, section
Gring Zekowski, section
Paul Hyds, section
Paul Hyds, section
Grian Alexander, section, solo

Brain Alexander, section, solo
rombones:
Bill Fitzgrald, lead (tures 2, 3, 4, 5, 7, ), solo
Jam DeBow, lead (tune 1), section, solo
Jesse Duran, lead (tune 5), section
Ricky Gonzales, section
Burbura Weever, bass

acophones: Woodwings Bert Follis, lead elto & soprano saxes/ flute Lerry Diaz, alto & tenor saxes/ flute/ clerinet Scott Luker, 1st tenor sax Kenneth Kress, tenor & baritone saxes/ flute/ piccolo Lynne McCarthy, baritone sax/ bass clarinet Denna Gaskelli, clarinet

Pieno: Stephanie York

Guiter: Jeff Hoffmen (tunes 5, 6, 7) Desna Gaskell (tunes 2, 3) Josh Syne (tune 1)

Bess: Kelvin Elliott (tunes 1, 5, 6) Chuck Lichenstein (tunes 2, 3, 4, 7)

Trums: Kelvin Cooksey (tunes 1, 3, 4, 7) Werren Grent (tunes 2, 5, 6)

Recorded June 2, 3, 4, 9, 17, Alvin, Tx.

Tony Campise appears by special arrangement with American Record Corporation

High School for Performing and Visual Arts, 1981

High School for Performing and Visual Arts, 1981 3517 Austin St., Houston, Texas 77004 (713) 522-7811



TONY CAMPISE

KIRK WHALUM

HIGH SCHOOL FOR THE PERFORMING AND VISUAL ARTS 3517 AUSTIN STREET HOUSTON, TEXAS 77004 PHONE 713/522-7811

INSTRUMENTAL MUSIC DEPARTMENT DR. ROBERT MORGAN, Coordinator

Director, Jazz Program RICHARD PIAGENTINI Director, Symphonic Program

#### H S P V A JAZZ - 1981

The 1980-81 school year contained many exciting moments for the High School for Performing and Visual Arts Music Department. It was a time to look back as the school's tenth anniversary was celebrated, and to look forward as plans for a new campus were completed. This album represents a summary of the year's activities by the Jazz Ensemble.

None of the activities of the Music Department, including this album, would be possible without the enthusiastic support of the school and district administration. Sincere thanks are extended to:

HSPVA Administration: Norma Lowder, Principal Lawrence Anderson, Assistant Principal Patricia Zeitoun, Coordinator of Art Mary Martha Lappe, Coordinator of Dance Edward Swearer, Ass't. Superintendent, Robert Singleton, Coordinator of Drama Pat Coakley, Coordinator of Media Pat Bonner, Coordinator of Vocal Music SPECIAL THANKS are extended to office staff: Betty Grady; Betty Key, Peggy Smith

Houston Independent School District: Billy Reagan, General Superintendent Edith Moore, Superintendent, Area II Area II Ruth Red, Director of Music Education Leslie Munson, Supervisor of Instrumental Music Lavonia Bassett, Supervisor of Vocal Music

Instrumental Music Staff, 1980-81: Adderley, Nat, Jr. (Theory) Borling, Tom (Theory, Jazz Piano) Breier, Josh (Guitar Ens.) Frazier, Marsha (Jazz Piano, Combo)

(Early Music Ens., Class Piano, Theory) Gaschen, Terry (Classical Guitar) Gerard, Charles (Theory, Comp.) Johnson, Dr. Charles (String Ens., Music History) McCathern, Jerry (Brass Class)

Ganz, Dr. Isabelle

Phillips, Bernard (Woodwinds Class) Piagentini, Richard (Symphony, Wind Ens., Conducting) Smith, Lovie (Percussion) Young, Horace (Jazz Ens., Arranging, Improvisation)

Highlights of 1980-81 Jazz Ensemble season:

Texas Music Educators Association Convention, San Antonio, Texas, February 11-14, 1981; guest soloist: Tony Campise Special guest band at Wichita (Kansas) Jazz Festival, April, 1981. En route to Wichita, concerts were presented at Bowie High School, Arlington, Texas (joint concert with UT/Arlington Jazz Ensemble) and Midwest City High School, Oklahoma City.

Non-competitive participation in festivals at Sam Houston State University, Dulles High School, Texas Southern University and North Shore High School (Galena Park), with individual awards presented as follows: "Most Outstanding Musician" Awards: Sam Houston State University: Larry Diaz, class 5A (tie); Caral Richard (2nd band), class 4A "All-Star" Certificates: Sam Houston State University: Alexander; DeBose; Fitzgerald; Follis; Friedman; Gaskell; Luker; York. 2nd band: Al Butcher; Peter Hunter; Keith Linton; Lydia Modelist; David Parker; Mark Sellers North Shore High School: Fitzgerald; Friedman; Luker; York Texas Southern University: Victor Nash Dulles High School: Fitzgerald: Gaskell: Grant

All-Region IX Jazz Ensemble, Westchester High School (Spring Branch), October, 1980: Larry Diaz; Jesse Duran; Bill Fitzgerald; Jeff Hoffman; Scott Luker; Kenneth Kress; Sydney Polk (2nd band); Stephanie York

All-State Jazz Ensemble, T. M. E. A., San Antonio, February, 1981: Bill Fitzgerald, trombone; Stephanie York, alternate piano

Special Awards:

TRONGONE AWARDS (Senior Awards of Merit): presented May 21, 1980: "For Outstanding Performance in Jazz Ensemble": Bill Fitzgerald "For Outstanding Performance in Academic Music Program": Denna Gaskell and Lynn McCarthy, tie for runner-up

First Runner-up, MusicFest Scholarship (\$ 2000): Bill Fitzgerald Winner, Jazz Heritage Scholarship (\$ 500) aponsored by Jazz Month Club: Deena Gaskell; Runner-up (\$ 300), Omega Psi Phi "Search for Talent": Jeff Hoffman

It was learned that the 1980 small jazz ensemble album, Nightfall, won down beat Magazine's "deebee" award for "Best Jazz Performance by a Small Jazz Group - High School Division." Sal Gonzales (trombone) won "Best High School Jazz Soloist," with honorable mentions going to Shelton Crocker (tenor sax) and Eddie Smart (composer). A special citation was presented to the HSPVA Ragtime Ensemble, Richard Piagentini, Director. All "deebee" awards were presented by Charles Suber at the Wichita Jazz Festival.

Guest performers and/or clinicians on campus this year included Anthony Braxton, Tony Campise, Arnett Cobb, Richie Cole, Dennis Dotson, Lee Evans, Bob Hardaway, David "Fathead" Newman, Larry Ridley, Kirk Whalum, Houston Pops Orchestra, University of Illinois Jazz Band, and San Jacinto College Jazz Ensemble.

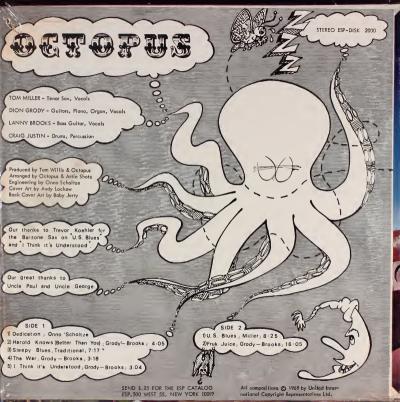
The excellent training by the following junior high directors is gratefully acknowledged: Gerald Bachorowski (Hartman Jr. High School): Paul Hyde; Joe Freilich/Ann Price (Black Jr. High School): Ricky Gonzales and Chuck Lichenstein; Howard Jones (Fleming Fine Arts Academy): Kelvin Cooksey, Kelvin Elliott and Victor Nash, Perry Kay (Lanier): Brian Alexander, Deena Gaskell and Warren Grant; Anthony Maxie (Dowling): Jim DeBose, Duke Tanner and Barbara Weaver; Leonard Oberhoff (Johnston): Stephanie York; Joe Perez (Edison): Jesse Duran; Buddy Smith (Marshall): Larry Diaz; Pat White (Fondren): Bruce Friedman, Jeff Hoffman and Lynne McCarthy. Outside-of-HISD: Alief, Texas: Bill Fitzgerald, Bart Follis. Scott Luker and Greg Zekowski; Spring, Texas: Josh Syna; Galena Park, Texas: Kenneth Kress.

About the guest soloists:

Tony Campise started with one instrument-alto sax-while still in elementary school, and has since added another nine instruments to his musical repertoire. He plays each with admirable technical skill and a much-acclaimed talent for jazz improvisation. He has studied alto sax and clarinet with Hal Tennyson and altoist Lee Konitz, tenor and improvisation with Jerry Coker, classical flute (for nine years) with Byron Hestor, principal flutist of the Houston Symphony Orchestra. A veteran of hundreds of club acts and musicals, he has been featured as lead alto with the dynamic, always innovative Stam Kenton Orchastra in concerts, international tours, and Creative World studio album sessions. His work on "Hog Fat Blues" (from Creative World's "Fire, Fury and Fun") is a special favorite of jazz fans throughout the world. The Tony Campise Quartet performs in the Texas area and records for the American Recording Company on the RAM label. Mr. Campise appears nationally with the Houston Pops Orchestra. He is Director of Jazz Studies at the University of Houston and previously taught saxophone at Houston Baptist University and Alvin Junior College.

Kirk Whalum is a native of Memphis, Tennessee. He came to Houston in 1976 to participate in the famed jazz program at Texas Southern University. He won many significant awards with the TSU Jazz Ensemble, and has performed locally with Bubba Thomas, Paul English, the Houston Jazz Society Big Band, and is currently headlining his own group. He has also performed with Barbara McNair, Sonny Stitt, Milt Jackson, James Moody, Roland Hanna, Shelly Manne and Cat Anderson. He spent one summer in Paris studying under a special government grant.

Robert Morgan's activities included judging engagements for the El Paso Public Schools and Pan American College. He presented a stage band clinic at Whatton High School, and conducted a one-week Jazz Piano Workshop at Valdosta State College (Georgia). He visited England under the auspices of the British Central Bureau of Educational Visits and Exchanges, where he was a guest at Leeds College and at rehearsals of the National Youth Jazz Orchestra of Great Britain. He also went on tour with the Doncaster Youth Jazz Orchestra, and was a guest at the schools Prom concerts (Albert Hall). He attended the National Association of Jazz Educators national convention in St. Louis (January), and was appointed national "Instrumental Techniques" Chairman for TE.







**GOING WAY BACK** THE ORIGINAL **GANGSTER OF HIP HOP** FREEDOM OF SPEECH MOSHITUP

KOOL & DEADLY ON THE STRENGTH LYRIC LICKING **BOOGA BANDIT BITCH** 

JUST-ICE, ALL SINGS COMPOSED BY JUST-ICE AND KRS-DNE, MIX ENGINEER IVAN "DDC" RDDRIGUEZ ALL SDNGS RECORDED AND MIXED AT POWERPLAY BODGIE DOWN PRODUCTIONS ALL SONGS BEACH HOUSE MUSIC/ASCAP

THANKS TO EVERYONE WHO CONTRIBUTED SOMETHING SPECIAL THANKS TO SHINE

PHOTOGRAPHY JANETTE BECKMAN ART DIRECTION ICON DESIGN





### SOUL EXPRESSION

JUST THIS WORD:

Several years ago a group of students on the compus of John Brown University created a musical group known as the "Sound Generation". Initially the group lacked virtually all the necessary ingredients for success, but the members of the "Sound Generation" believed that they had a story to tell and a song to sing, In the retrienent of the years it was certainty of our mission and a blind faith in God, that enabled the group to wade through the often chilly waters of our initial ventures.

From that time until this. virtually everything about the group has changed, everything that is except our reason for existence. The group was born out of a desire to tell of our love for God and country; that desire is still the central pillar of our being.

THE ADAGE STATES THAT: "Music is the expression of the soul." This album is the soul expression of the 24 young people who created it. It is not music for music's sake: but rather an effort to communicate and to share the deep "heart-felt" feelings that burn within the souls of the members of the "Sound Generation."

The album touches all the spheres of musical involvement that have become synonymous with the "Sound Generation" through the past years, The sound ranges from the driving beat of "California Soul" to the easy melodic line of "Who Can Cheer the Heart Like Jesus," .

The album is a kalaido-

scope of sound and it is bound that somewhere on the record there is that certain something that you will like a great deal.

It is our hope and prayer that each and every listener will be drawn closer to God and to the realization that He is vitally interested in the affairs of mankind and that through the person of Jesus Christ, He has provided a way for us to know Him.

In the creation of this album, special credit must go to the following:

JOHN COATES: Who is not only the musical director of the group, he has been, from the beginning, the musical mind that has charted the basic course for the group to follow. Johnny musically speaking, has written the majority of the group's arrangements and does all the keyboard work on the recording. PAUL WHEELER: Paul sings baritone/bass.

and is also responsible for the selection and training of all vocalists. His ability and the end result is easily heard.

ROGER BYRD: Affectionately referred to as "Byrd" by all his friends, drills and trains the "Sound Generation" band and is the featured "skin man" or drummer in the group. For the album, he also covered much of the trombone work and "California Soul" is a product of his arranging genius.

. . And a very special word of thanks to: MR. STEWART SPRINGFIELD - Vice President of John Brown University, without whose

help and guidance we never would have made it:

MB. E. WILLIAM GEORGE John Brown University West Coast Vice President...our

"Big Daddy" in the southern California area who just has to be the grooviest guy in the world

THE DOCTOR ... and all the "out of sight" people at "Gold Star Studios" in Hollywood who helped us so much in the sessions:

LOU LEVIN - from "California Sound Products" in Los Angeles, who is absolutely the greatest sound engineering consultant in the whole world One of the most exciting

aspects of the "Sound Generation" is the fact that all of the young people in the organization attend the same school. To our way of thinking, John Brown University is the finest school of its kind in the nation today. It is a fully accredited. four-year liberal arts University, that is in existence today basically to train young people academically and spiritually for a 20th Century world. It is thrilling for us to know that the University has been successful in doing just that for more than half a century.

If you would care to know more about the "Sound Generation" or about John Brown University, feel free to write us in care of John Brown University. Siloam Springs. Arkansas 72761.

All of us in the "Sound Generation" hope you enjoy the album as much as we enioved creating it!

THE SOUND GENERATION SOUL EXPRESSION OUT OF MY HEAD?

TRIBUTE TO JIM WEBB". ( CALIFORNIA SOUL"	5:15		÷	ï				 					÷	Arr	. N	ars
	s	H)	E	1	m	0										
THE IMPOSSIBLE DREAM?	3:40													trr.	Co	ate
"WONDERFUL DAY"	2:00													irr.	6.0	ate
"WHO CAN CHEER"	3:20					÷								irr.	6.0	ate
'FREEDOM MEDLEY'	4:22					٠				 ٠				Arr	. 3	lars.

Sincerely yours, Bill Hartman



Side One VINT NO BACKIN' UP NOW . 1 10. MarSum Music, Inc. (BMI) Attanged by Allen Toussant

> ICY WINDS . .... (A Toursons)
> MarSaint Mesol, Inc. (BMI)
> Arranged by Allen Tousaant

> OLD STORIES (4 19) 4 Tourner)
> MarSaut Mose, Inc (BMI)
> Arranged by Allen Toussant

GOLD A Totasciet)
MarSourt Music, Inc. (BMI)
Arranged by Alten Toussaint

EAT THE ROOT (3:45)

for Radam Productions, Inc. Except

\*Produced by Jeff Lane for

\*\*Produced by Carol MacDonald for Radam Productions, Inc.

and recorded at.
Ultra Sonic Studios, Long Island
Engineer Steve Goetz Executive Producer, Ron German

All songs published by Deposit Music Ltd. Wooden Weight (ASCAP) unless otherwise indicated.

Lead Vocals. Rhythm Guitar, Leader, Producer. Writer/Arranger Drums, Percussion, Leader Writer

Tence Sax, Flute (solos), Piccolo



Side Two BOBBLE & MARIA of 65 (C. MacDonald)
Arranged by Randy Muller,
Jeff Lanc & Isia

"LOST ROMEO . . . . ?

\*COME ONE, COME ALL 11531

SUNSHINE TREE 2 40 of MiscDomalds Affanged by Randy Muller Jeff Lane & Ins

"Lewisa" Solofski.
Trumpet on "Lost Romeo",
"Come One, Come All",
"Sunshine Tree", & "Bobbie & Maria"

ISIS Thanks

Gen "Madam Admiral" Vaccars Gen "Madam Admiral" Vaccaro, Mary Ellen & Fran, Al Bunco, Rita Alan, Dick Abrams, Son Gheen, June Millington, Ken Laxton, Roberta Grace, S.J.R., Marcella "Mars" Samone, Rob Brown,

Many Thunks to:

Lewisa Solofskii for your list of all night eateries Steve Goetz

The Buddah Group "Flash"

And Thank You, ALLEN TOUSSAINT for our turning point

Illustrations: Front-Rob Brown Back-Mars Creative Packaging Direction Militon Smooth

For info on 1818 contact: Radam Productions, Inc. 200 East 27th Street New York, N.Y. 10016 (212) 757-6300



### SIDE A 1. TAKING YOUR LIFE IN YOUR HANDS 2 THOUGHTLESS KIND 3. SANTIES 4 IF YOU WERE STILL AROUND 5. CLOSE WATCH 6. MAMA'S SONG

JOHN CALE: VOCALS GUITARS KEYBOARDS ACCOMPANYING MUSICIANS: ALAN LANIER D.J.YOUNG DAVID LICHTENSTEIN JOHN WONDERLING MIKE MCLINTOCK PIPE MAJOR TOM FITZGIBBON ROBERT ELK RISÉ CALE: VOCAL ON RIMSKY KORSAKOV PRODUCER: JOHN CALE ENGINEER: DAVID LICHTENSTEIN 1. BROKEN BIRD 2. CHINESE ENVOY 3. CHANGES

MADE 4. DAMN LIFE 5. RISÉ, SAM AND RIMSKY KORSAKOV









A (ee vest) sage the begin to bear from Nombinion of a bething originate. BO FINNON III bear to be the bear to

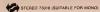
anonymous 'friends'

Maste composed and arranged by BO HANSSON Produced by BO HANSSON and ANDERS LIND Sleeve illustrations by Jame Furst

O 1973 Buddah Records Inc. Distributed by Buddah Ber

STRAFTON SWILL





## BIG BLACK

SIDE ONE	
1. ELEMENTS OF NOW(	5:56)
2. LOW GRAVY(	2:12]
3. LADY MACK(	2:29)
4. LA DE DA(	2:53)
SIDE TWO	
1. COME ON AND GET IT, BABY	
(If You Want It)(	9:2B)

2. BURUNDI POSE.....(10:22)
All selections RMI

THE AFRICAN BAG PRODUCTIONS

Produced by JAMES DAVIS [Engineer of the DOCTOR] Front Cover Photogrophy by THE DOCTOR | Front Cover Photogrophy by EDWARD FIRESON | Musicions. CAPPULS SEMENYA, Phone | HENNAN RILET, Fanor | CURTIS PEAGLER, Alto | HOWARD | CHRISTON | MUSICION | MUSI

\*UNIVERSAL CITY RECORDS • A Division of MCA Inc.
PRINTED IN U.S.A.



AFRICAN MUSIC

Africon music is intimotely connected with Africon customs and practices, where the ancient African culture lives on in accordance

with its hereditory customs.

As far as the blacks' music in the Western world is concerned, all their music started with the chants, grunts, groons on the slave.

ship, in the slove morkets, on slove plantations, and in basic slove surroundings in general.

The black man developed his must in basically a non-African setting, vet was possessed with the genius to express himself.

through his senses that is so characteristically African, maintaining the natural background of African music-making. The song-donce-gesture-playing-all belong tagether, a source of recreation and jay.

African music is basically marked by its hythms, but —as stated by Dr. Joseph H. Howard, musicalogist and authority

African music is basically marked by its rhythms, but—as stated by Dr. Joseph H. Howard, musiclogist and cultionary on drums, in his work, "Drums in the Americas"—"Legal sunctions against the drum produced throughout the Americas hour of a drum, in his work, "Drums in the Americas"—Legal sunctions against the drum produced throughout the Americas hour of subterlying methods to obtain the some rhythmic effects, such as handicapping and foot-topping in spirituals and subterliar foot-topping and foot-topping in spirituals and subterliar foot-topping and foot-topping in spirituals and subterliar foot-topping and fo

Also new forms of expression on other newly created instruments issued forth, such as the washboard, the haircomb, the spoons, the one-stringed tub bass, and one-stringed bonjo; thus giving birth to the "Zadika" sound of New Orleans.

Dr. Howard also pointed out, "The obvious relationship to West African music found in the Charleston and ragtime rhythms of the U.S. cannot be ignored. The relationship is so close we find identical features in different countries.

"The African elements can clearly be discerned in such examples as the Cuban religious music, the work and dance song, and the 'san,' the Trinidalains' music for the Shango colls, and even the collypso, the candombe and milango of Argentine; the samba of Brazil; the bombo of Puerto Rico, the bomboulo of the Virgin Islands and abot the religious and secular music of Surinam.



"In the dances and rhythms we find many hove retained their African names, e.g., the Congo of Cubo and the Polapola and Chacarera of Angentino, batuges, rhumba, samba, bomba, fandanga, condomble, mallomba, macumba, yomba and samba. "No ane would dany the influence of African rhythms in the music of the Americas, or the extraordinary vitality which has survived in different forms of folk and popular music, both religious and section."

From the plantation music, and levee chants, grunts, groans, field hollers, shouts, the drums in Congo Square, the spirituals, goods, hymns, the blues, the marching bands of New Orleans, Dixielland, and swing in the dance halls, came the music that moved up the Missission to ST Louis and Kantas City. Chicago, then eastward and westward to both coasts.

up the Mississippi to St. Louis and Konsas City, Chicago, then eastward and westward to both coasts.

The influence of their musical styles spread all over the world. From this development come the rhythmic and melodic elements that eventually blended into belop, a style that re-introduced the African draws. Loter on, two other elements come logather

that eventually blended into bebop, a style that re-introduced the African drams. Loter on, two other elements come logicities to hormoniously, rhythm and blues.

The influence of these musical styles also spread all over the world, and is absorbed along with the growth of bebop and

in influence of these musical tytes also spread oil over the words, and a obstorbed only win the glowth of eclory as its now words in the music presented in this allows. Telement of Now, "whereas the drawn or returned as a meladic percussion instrument. Through the drawning skyle created and developed by Big Block, the drawn are used as an ambidic percussion instrument. Through the drawning skyle created and developed by Big Block, the drawn are used as the improving on visious thenese within the transverse for concemporary feet form expersions. This is unequised and moles him a majoring of visious themese within the transverse for concemporary feet form expersions. This is unequised and moles him a

This also represents the extractions of many of the oforementioned rhythms, styles, forms, combined with current R & B motivations, using primitive innovations created, developed and passed on through tradition.

This not only comprises a significant musical development, but also showcoses Big Black as a composer of recognition, having contributed all original compositions for this, his second classic album of African music.

Signed: CHEOP (Ethnomusicologist — Impresorio — Motivational Analyst)

## BLUE MOUNTAIN EAGLE 🚨

- 4:25 1. LOVE IS HERE: VOCAL: JOEY NEWMAN / WRITTEN BY:
- 2:42 2. YELLOWS' DREAM: VOCAL: JOEY NEWMAN / WRITTEN BY:
- FEEL LIKE A BANDIT: VOCAL: DAVID PRICE / WRITTEN BY:
- 303 S. FEEL EIR & BANDHI TOOLE DATE PRICE / WHITEN BY DAVID PRICE S.OF. A. TROUBLES. VOCAL. BOB "B.J." JONES / WRITTEN BY:
  CAROL MEYER / BOB "B.J." JONES
  322 S. LOVELSS LIVES. VOCAL. BON PONCHER / WRITTEN BY:
  DON PONCHER, BOB "B.J." JONES, JOEY NEWHAAN

- 4:08 1 NO REGRETS: VOCAL: DON PONCHER / WRITTEN BY:
- DON PONCHER, DAVID PRICE WINDING YOUR STRING: VOCAL: JOEY NEWMAN/ WRITTEN BY: JOEY NEW!
- SWEET MAMA: VOCAL: RANDY FULLER / WRITTEN BY:
- 3:00 4. PROMISE OF LOVE: VOCAL: JOEY NEWMAN / WRITTEN BY
- TRIVIAL SUM: VOCAL: BOB "B.J." JONES / WRITTEN BY: TERRY FURLONG AND RICHARD BOWEN

ALL THE SELECTIONS ARE PUBLISHED BY COTILLION-BANE RAIL

PRODUCED BY. BILL HALVERSON + RECORDED AT WALLY HEIDERS, STUDIO, L.A. + ENGINEERED BY, BILL HALVERSON + DIRECTION: MIKE ZALK + ART DIRECTION DESIGN; GARY BURDEN BOYD ELDER \* PHOTOGRAPHY - FROM ROBERT KNIGHT COMPANY, BACK, HENRY DILTZ SPECIAL THANKS TO: AHMET ERTEGUN, BILL HALVERSON, DAVID GEFFEN, HARVEY WEINSTEIN, VEGA ASSOCIATES



JRL-7002

THE ORIGINAL GREAT NORTHWEST HITS TWO

LITTLE GREEN THING • J.A.J.

SWEETS FOR MY SWEET

THE MYSTIC ONE • TIP TOES

GOODNIGHT MY LOVE

PUT 'EM DOWN • LIP SERVICE

SOUL SEARCHIN'

SHAKE IT UP • LINDA LOU

SEARCHIN' FOR LOVE

JERDEN REGORDS

JRL-7002



From the evergreen country comes twelve evergreen goodies that remain as "classics." The years 1959 through 1964 are represented here, from Dave Lewis' great smash of "Little Green Thing" to Darwin & The Cupids' "Goodnight My Love," a 1959 favorite.

Vol. 2 finds all of the cities of the Northwest represented: from Spokane, Doug Peterson and The Good Guys and Bobby Wayne; from Portland, Paul Revere and The Raiders, The Kingsmen, Darwin & The Cupids, and Gentleman Jim and The Horsemen; from Connell, Wash, their contribution to Hollywood, Keith Colley: from Wenatchee, Jack Bedient: from Bellingham, Ron Peterson and the Accents, and from Seattle, The DeVilles and Dave Lewis.

Our thanks and appreciation goes to the following record companies for contributing their "Northwest classics:" A & M, Era, and Gardena. With this we bid you good listening . . . and ask you to watch for the release of Vol. 3 of THE ORIGINAL GREAT NORTHWEST HITS.

Thank you.

-Jerry Dennon, Producer

#### SIDE 1

LITTLE GREEN THING/DAVE LEWIS - 1:58 (Dave Lewis/Burdette Music-BMI)

J.A.J./THE KINGSMEN - 2:10

(Dave Lewis/Bolmin Music-BMI)

SOUL SEARCHIN' GENTLEMAN JIM & THE HORSEMEN - 2:44 (Douglas Morrison/Burdette Music-BMI)

LIP SERVICE/DAVE LEWIS - 2:28 (Dave Lewis/Burdette Music-BMI)

RON PETERSON & THE ACCENTS - 2:27 (Roy Sharpe/Gregmark Music-BMI)

SHAKE IT LIP! PAUL REVERE & THE RAIDERS -2:15 (M. Lindsey/Travis Music-BMI)

SIDE 2

SWEETS FOR MY SWEET/ DOUG ROBERTSON & THE GOOD GUYS -2:31 (Thomas-Schuman/Brenner Music-Progressive Music-BMI)

GOODNIGHT MY LOVE/ DARWIN & THE CUPIDS -2:30

(Lanim-Robertson/Don Robertson Publ.-ASCAP) THE MYSTIC ONE/JACK BEDIENT - 2:20 (Bedient-Grigos/Burdette Music-BMI)

PUT 'EM DOWN/KEITH COLLEY-2:18 (Keith Colley/Bamboo Music -- Burdette Music -- BMI) SEARCHIN' FOR LOVE/THE DeVILLES - 2:48

(Wayne Gust/Burdette Music - BMI) TIP TOES/BOBBY WAYNE - 1:57 (Boots Fave/Johnstone - Montei -

Camarillo Music-BMI)

If you enjoyed this album, you will also like to hear these:

"Little Green Thing" - Dave Lewis (A & M 105) . "The Original Great Northwest Hits - Vol. 1" (Jerden 7001)

"Louie Louie"--The Kingsmen (Wand 657) • "The Kingsmen--Vol. 2" (Wand 659)

JERDEN RECORDS/SEATTLE, WASHINGTON

LJ106

North Texas State University School of Music Presents



LEON BREEDEN, Director

LAB 773



### THE PRESIDENT'S AWARD (Size of original: 14" x 21")



### The award reads:

Whereas North Texas State University is desirous of recognizing outstanding achievements and honors acclaimed to

members of its community, and Whereas The Lab Bands of the School of Music

have excelled in the field of jazz, and Whereas The Lab Bands have performed before audiences local, state, national and international and brought credit to

North Texas State University Therefore Re it known that the PRESIDENT'S AWARD is given to the NORTH TEXAS STATE UNIVERSITY LAB BANDS for their exemplary representation of the University to its many publics.

> (Signed): C. C. Nolen, President North Texas State University April 27, 1973

### LAR '731

The North Texas State University Jazz Lah Rand Leon Breeden, Conductor

### THE MUSIC

Side 1 1. \*Neverbird . Bay Brown (4:34) Copyright 1972; P & R Music Pub.

Frank Hames, Piano Jim Moore, Tenor Sax Barry Ries, Trumpet (cornet)

2. Man from Tanganyika . McCov Tyner (7:45) Arr. Rick Cornish (Aisha Music - BMI) Barry Ries, Trumpet (cornet) John Bryant Drums

Frank Hames, Piano 3 Straight No Chaser Thelonious Monk (5:28) Arr. Rolf Johnson (Thelonious Music Corp. - BMI) Bill Yeager, Trombone Barry Ries, Trumpet (cornet)

Mike Heathman (NTSU) (11:18) 1. Mrs. Dicker Copyright 1973 by Mike Heathman

Frank Hames Piano Dave Glenn, Trombone Jim Moore, Tenor Sax (1st) Jeff Richey, Tenor Sax (2nd)

Henry Wolking (NTSU) (8:37) 2. Antelope Isle . . . . . Copyright 1973 by Henry Wolking Jim Moore, Tenor Sax Barry Ries, Trumpet (cornet) Frank Hames Piano

\*NEVERRIRD was the name of the Stan Kenton bus being used at the time Ray Brown wrote the number for Stan's Orchestra. Ray (with Jay Saunders, our great Lab Band alumnus now finishing his Master's Degree at North Texas while taking a leave from the Stan Kenton Orchestral was a member of the band at the time he wrote this swinging extended blues!

PROCEEDS FROM THE SALE OF N.T. LAG BAND RECORDS GO TO THE N.T.S.U. FOUCATIONAL FOUNDATION, INC. AND ARE USED TO FURTHER STRENGTHEN THE PROGRAM OF JAZZ EDUCATION AT NORTH TEXAS STATE UNIVERSITY THROUGH SCHOLARSHIPS, PER-FORMANCE TOURS AND MANY OTHERS ACTIVITIES.

FURTHER INFORMATION ON JAZZ INSTRUCTION OR ANY OTHER PROCESS AT N.T.S.II. MAY BE DETAINED BY WRITING CIRECTOR

### LJ106

### STEREO



#### PERSONNEL

Jim Clouse .... ... Canton, Ohio Sam Riney . . . . . Conley Ohio Jim Moore .... .Tampa, Florida Jeff Richey . . . . . Atlanta Georgia Hubert Knight ... .. Dallas, Texas

Trumpets:

Joe Rodriquez .... .... San Antonio, Texas Keith Jourdan . . . . ... Chickasha, Oklahoma Leonard Candelaria . ... Montclair, California ..... Toledo, Ohio Ric Wolkins ..... \*(Pronounced "Reeze")

Trombones

Bill Yeager . . . . . . Seattle, Washington Dave Glenn . . . . . . . . . . . . Kansas City, Missouri Mike Slusher . . . . . . . . . Merritt Island, Florida Ron Anson . . . . . . . . . . Sarasota, Florida Bill Guthrie ...... Houston, Texas

Bhythm: Piano: Frank Hames . . . . . . . . . . . . . . . . . Richland, Washington Barr. Lou Fischer . . . . . . . . . . San Antonio, Texas John Bryant . . . . . . . . . Martinsville, Virginia

Guitar: Rick Cornish . . . . . . . . Minnetonka, Minnesota

Pete Aan . . . . . Raleigh, North Carolina

Auxiliary Percussion:

Danny Armstrong, Phil Richardson, Ken Morehead, and Rob Channell

Our Sincere Appreciation to:

Steve Pietzsch, Senior advertising art major, for his cover artwork. (Selected by vote of the Band) Roy Bray, for providing the reduced photograph of the

President's Award. Jay Saunders, for his excellent help with the final mixes of

the music. Ron Snider, for assisting with aux, percussion effects on

Mike Haathman and Henry Wolking, our outstanding ex-Lab Band members, for making their original music available for our performances.

Jim Milna, for calling to our attention the outstanding creativity of Rolf Johnson, Jim's previous fellow performer in the Norad Band in Colorado Springs. Colorado.

# BEN TOUSLEY



in concert

STANDING THERE WITH YOU

# BEN TOUSLEY STANDING THERE WITH YOU

Oh, Had I a Golden Thread (Pete Seeger) (2:22)

When? (2:08)
A Place in the Choir (Bill Staines) (3:20)
Song for Barbara (4:13)
Hold Onl. (3:34)

1 Have Called Ont Your Name (3:53)

S I D E T

Camerado (Charlie King) (4:35)

tt's Not Too Late (4:09)
Climbing to the Stars as in a Dream (5:22)
Share Your Load (Willie Sordill) (4:07)

### SPECIAL THANKS

to my family for their love and support to Willie Sordill for standing (and sitting) there with me as producer and friend

Thanks for support and encouragement to Ann and yAnderson, Lynn Basteldel, PAR Begrenon, Bob Blue, Term Burke and Ellen McCaire, Beckly ChecoerRuly, Bob and Barbara Clapp, Ollic Cubb, Kathy Pitggerid and Keith Stowly, Dorn and Auron Cooleans, May Teller, Bible Helmann and Charles How, Charles King and Jeanne McCloin, See Kranz, Pathy Mudoon and Bill Thompson, Dennis Pearne, Sarah Pittle, Marthall Rose and Betty Wolks, Prances Schmab and NEWER, Phil Steele, Clean Calcino Steele Richard and Robbie Shell. Blue Martin Walder Walds.

This album is dedicated to the volunteers, guests and coordinators of the Bread and Roses community in Lawrence, Ma.

LYRIC SHEET ENCLOSED with information on songs, musicians, writers and other recordings by

Also available on cassette



My public singing debit some 15 years ago was not a glamorous one: I was working as an aide in a locked ward of a NJ. state psychatuc hospital. I was often lonely, hored, and fearful. So were the patients. One day I brought in my guitar and started singing. A few of the patients joined in, and soon we were filling those vacant halls with music.

Singing and songleading has brought me to many community settings in recent years—schools and libraries coffeehouses, hospitals, shelters—places where people of all ages can feel that same joy and empowerment of making music together, a music that can break down walls of loneliness and fear.

I hope some of that joy and empowerment comes throug to you in this concert recording with its spirited audience and gifted musicians standing there with me. Most of the "basic tracks" were recorded live with vocal and instrumental overdubbing done in a studio to enhance and enliven the overall sound.

Many of these songs are about standing in lonely, fearful places with people—whether loved ones or strangers—near and far. And some invite us to stand together and celebrate our urity.

I hope this record moves and transports you to good places in these times and in times to come.

Ban Jousley

™ 1987 WHOLE WORLD MUSIC (BMI)



12 Lourdes Ave. Jamaica Plain, MA 02130

Jacket made in Canada

MUSICIANS

Ben Tousley: lead vocals, guitar, autoharp

Dennis Pearne: electric and fretless bass, harmony vocals, acoustic guitar ("Hold On")

Gil Raldiris: conga, bongos

Dawna Hammers-Graham: Kurzweil 250

keyboard, harmony vocals

David Brody: violin, viola Howie Tarnower: banjo, mandolin

Sue Kranz: flute, harmony vocals
Willie Sordill: alto saxophone

Buffy Berg: shakare ("It's Not Too Late")

Billy Novick: clarinet ("All In Our Name") Charlie King: harmonica ("Barbara McInnes"

### CHORUS VOCALS

Dawna Hammers-Graham, Carl Olivier, Dennis Pearne, Sandy Pliskin, Karen Rosado, Sandy Sachs, Deborah Silverstein, Dean Stevens, Jane Woodman

Produced by Willie Sordill and Ben Toustey Live recording at First Church Unitarian Universalist, Jamaica Plain, MA October 1, 1986 Recording Engineer: Eric Karen Kane House Sound Engineer: Eric Kilburn Overdubbing and mixing at Splice of Life Recording Studio, Brighton, MA

Engineer: Coleman Rogers
Mixed by Karen Kane, Willie Sordill, and Ben

Tousley Mastering: Gladys Hopkowitz, Sound

Techniques, NYC. Pressing: Hub-Servall, Cranbury, N.J.

Art Direction/Design: Kristina Colucci Cover Photograph: Dawna Hammers-Graham (Ellie Friedland, clown)

Retouching: Dale Parker Back Photograph: John Heymann Typography: Sue Kranz

All songs © 1987 by Ben Tousley, Whole World

### B E NTOUSLEY STANDING THERE WITH YOU

### Side One

### OH, HAD I A GOLDEN THREAD

Oh, had I a golden thread and needle so I would weave a magic strand of rainbow

In it I would weave the bravery of women In it I would weave the innocence of children over all the earth

Far over the water I'd reach my magic To every city, through every single land

Show my brothers and my sisters my rambow design Bind up this weary world with hand and

1959 Pete Seefer/Storm Kind Music (BMI)

### Dennis Pearnes bass Gil Raldiris: conga Dawna Hammers-Graham: Kruzweil

Ben Tousley: autoham Thanks to Pete Seeger for teaching me and many others the art of inviting an audience into a song, and for passing along so many beautiful songs to us.

### WHEN?

Oh when did you come along?

And when, when did your eyes

And when, when will our trembling lips

When, when will our hands and you in the dance

When, when if not now, my love,

1982 Ben Tousley

Dawna Hammers-Graham: Kurzseil Sue Kranz: flute

### A PLACE IN THE CHOIR

#### CHORUS

All God's critters got a place in the choir, Some sing low and some sing higher, Some sing out loud on the telephone wire Some just clap their hands or paws or anything they dot now

Well, listen to the base, it's the one on the bottom Where the bulling croaks and the

### hippopotamus Moans and groans with a big I'do. And the old cow just goes "Moo.

The does and the cats, they pick up the Where the honeybee hums and the cricket fiddles:

The donkey brass and the pony neighs. And the old grey badger sighs

(Lesten to the top with the little bird singin' On the melodies with the high notes ringin' The host owl cries over everything, And the jaybird disagrees.)

Singing in the night time, singing in the The little duck quacks and he's on his The otter hasn't got much to say,

And the porcupine talks to himself It's a simple song of living sung everywhere By the ox and the fox and the grazely The grumpy alligator and the hawk above: The sky old weavel and the burtledow.

### 1978 Bill Staines/Mineral River Records

Howie Tarnewer: bargo David Brody: fiddle Dennis Pearne: fretless bass

Fire sung this song with audiences everywhere, young and old, and am convinced everyone loves to make animal noises! This song can be heard on Bill Scames albums, "Bridges" and "Whistle of the Jay." For information on Bill's other recordings: Bill Stames, Mineral River Records, Box 292, Dover, N.H. 03820. (Please note: The changed some of the words to concert and left out one

### SONG FOR RAPRARA

I was lying alone like a ship that had

Shavering and sick from the booze I had The highway was roaning right over my

The city of Boston had left me for dead. When along comes a woman as but as a

In an old overcoat with a scarf in her hair; A lend voice, but tough, like she'd naid My name is Barbara, would ya like some

#### CHORUS

Barbara McInnes, a friend of the poor, Standing there with us, through hard times and more. Barbara McInnes, the salt of the earth May the world someday remember her

Well, she knew Boston's streets like the back of her hand. And street folks like me knew her as their A nurse at the shelter for the homeless Where most of us looked like we'd been

through a war. She helped me get soher and back on my She helped me get over a life of defeat,

She opened the door and she helped me

Now the world likes to honor the Not the ones listening to blues in the bars,

You won't see her name on some fancy But I'd like to give her a toast of my own:

Barbara McItmes. Irke Guinness, she's stout, Good for what ails you, from doosebumps

We don't call her doctor, or reverend, or We just call her Barbara, 'cause that's

Howie Tarnower: mandeûn Charlie King: harmonica Dennis Pearne: fretless bass Chorus vocals: Dawna Hanmers-Graham, Carl Ohver, Dennis Pearne Sachs, Deborah Silverstein, Dean Stevens,

Barbara McInnes has worked for many years as a nurse at Boston's Pine Street Inn for the botteless where she started the health cline. This song was written for Barbara's 50th burthday in November,

### HOLD ON

When you write by a flickering light and When the boys say you ain't got no voice

When your dreams seem to vanish like to that fish in the sea Hold on! . . to that vision you see, Hold on! . . ast believe in me . .

When the hes of the government spies When the news says you just can't refuse When the cnes of the children who died fill your eyes with tears.

Hold on! , to that rage in your soul, be with you.

When the tax man levies your land and he seizes your car. When the judge, seeing you won't budge, puts you right behind bars. When at night in your sail cell you wail to

the numberless stars Hold on! . . to that lame in your hand Hold on! . . to the truth you command, Hold on! . . to the place where you stand I'm standing there with you,

I'm standing there with you. Gil Raldiris: conga, bongos Dennis Pearne: fretless bass, lead Dawna Hammers-Graham: harmons

Even when our vision is strong and clear working for peace and sustice can sometimes feel lonely and fittle. In the face of our daily dose of official lies, it can be hard to hold on to the truth. Yet we see people like Nelson Mandela in South Africa and the Plowshares people in our own country continuing to keep their vigil in prison, and we know we have to keep

#### I HAVE CALLED OUT YOUR NAME

When the songs of the berds fill the arr. And the chiluren sleep with dreams in

I have have called out your name I have looked in your face I have walked at your side

And when I'm taken from this home

And others claim the few things that I

You will call out my name

Sue Kranz: harmony vocal, flute Dennis Pearne: fretless bass Dawna Hammers-Graham: Kurzogil

All songs @ 1987 Ben Tousley, Whole World Music (BMD unless otherwise

Ben Tousley plays acoustic guitar and

Also by Ben Tousley: "It's Not Too Late" (1982) cassette tape of ten original songs
"Four Songs" (1984) cassette tape of

"Standing There With You" is also

Order sheet enclosed

### BEN TOUSLEY STANDING THERE WITH YOU

### Side Two

#### CAMERADO

When I left my father's dirt tarm in Missouri this century was new Then twenty years traveling taught me

But love never sparkled or taught me to sing 'til the day that I met you I had never seen such fire in another's eyes before and you called me home

Camerado, I give you my hand! I give you my love, more precious than I give you myself before preaching or

Will you give me yourself? Shall we stick by each other for as long

Our home was a haven through wars and through witch hunts, a new face

Use turked in more children at night

You'd bank the coal fire, then play the It would make the flames leap up, and We'd watch as they danced on the wall

We lived poor. We fried well We faced hatred with love for half a

We never cared much for the laws between husbands and wwes. What sermon or statute could ever all the fire that has danced through our

#### 1983 Charlle King/Pied Asp Musle (BMD)

Chorna Lyrics: Walt Whitman Sue Kranzi harmony weed Dawna Hammers-Graham: Kurzweil

Dennis Pearner fretless bass Charlie King brings a rare combination for the People's Music Network This beautiful love song can be heard on Charlie's fourth album. "3b: Heart

never had children of their own, but offered their sittole home to main For information on Charle's other recordings: Charle King, 158 Cliff St. Novech, CT 06360

### ALL IN OUR NAME

In the shadow Of the killing machine That our dollars so clean gave to Duarte, With a temble sound, in Guarapa

Barefoot children eyes unde open in fear As the guiship draws near Where they stumble Mothers peay for their souls in the rubble CHORUS

Oh, the shame All ... in our name

In the White House In a soft easy chan With a passionate care Extends his right hand To a murderous band named the contras

And our Congress Funding cowardly raids On the peasant brigades While the CIA hides Its timebombs inside Nicaragua

### David Brudy: violin Billy Novick: clarinet Deuula Pearne: fretless bass

I wrote this song after attending a talk Jim Harney. The photographs were largely of somen and children, victims of the U.S. supported bombing of civilan areas in El Salvador, This, the most intensive air war ever famiched in the Western Hemosphere, goes on unabated while the U.S. Congress. press, and public are intually mate. It hurts to know that these war cruses, like the munder and torture being committed by the U.S-supported contraforces in Nicaragua, are being carried

#### IT'S NOT TOO LATE

It is the season of loug-lost memories. I look around me and see the fallen Each day grows darker, it seems the whole world grieves. And desolation is our fate; Just then I walk out into the autumn

And see a little squarel go huntri' for And bear a cricket fill the whole world with his song, And my heart says it's not too late,

### CHORUS

It's not too late to struggle and to grow It's not too late to learn what we don't It's not too late to choose what we will It's not too late to be living

When I have fears that the time has come and gone When I can stand up strong and sing the world me song. When I think I've grown too old to ramble and to roam. When all alone I curse my fate

Then a voice starts to speak to me "Bon't nin away, my child, ya know that you can't hide: We'll light a candle and we'll make it

through the meht: "Believe in me, it's not too late."

And as I walk this earth some folks will We're doomed to Now ourselves into eternity "There's nothing we can do to ward off World War Three. "And who can fight such fear and hate!"

It's then I think of little Gandhi marchin' to the sea. And Martin and his people marchin' to And Molly Rush who hammened through the bomb's meanity. And all of us who say it's not too late-

### 1982 Ben Tousley

David Brody: viola, violin Buffy Berg: shakare Dennis Pearne: feelless bass I must this song back in the tall of 1981

when I was teeling it was two late, for me and for the rest of the work! It was about the same time Mulle Bush and the Physicians Eight mere taking their hanners to inclear neupons in King of Prussix, Pa. A voice arise to rentral me of the light that shines through the darkness, a power that is greater than

#### CLIMBING TO THE STARS AS IN A DREAM

I remember Seutnik gleamage from the blue if ht my face and cought me child's

And how I dreamed that someday I would learn to fly And climb up to the stars as in a dream

Soon John Glenn went in orbit and He was our hero surely as was JFK. And we pledged our young allegance to the USA. Looking to the stars as in a dream

And my teachers said. "Just set your Ride your horse and reach out for a golden rmg. Your deepest wish comes true if you but give it wings.

"You can climb up to the stars as in a decam." But the sky soon changed its colors from blue to grey.
We learned about the missiles that were

And with little warning we could all be And be lost among the stars as in a

And my teachers said: "Just set your mind on anothing. You alone determine what the future But it seemed their words began to have a holiw ring-I no longer saw the stars as in a dream

I saw my brothers doug back in Victiam And peasant children crying in a While fighter pilots, high above it, all so

Were climbing to the stars as in a And today I am a teacher and I have And I try to teach my children war is

And life is not some kind of crazy race to run, And to climb up to the stars is just a

And today we have an actor for our Who speaks with such connection and such sentiment Of how the race must run without inpedment.

Forever climbing to the stars as in a dream. But here at home the folks don't seem

We've seen their gouled missiles flanng like a free. Foolproot in design, but with a few loose They go shooting through the stars as in

And now they've picked a teacher who is my own age. Proud to sente her name into a history

And she saws she always knew, right from her childhood days She could climb up to the stars as in a

(Opening and closing melody, "When You Wish Upon A Star," Ned Washing-ton, Leigh Harling (\*) 1940 Bourne

Dasma Hammers-Graham: Kirrwell Dennis Pearner feetless bass

Every once in awhile, history reaches some shattering event so that our own when the space shuttle Challenger exploded in January, 1986. It seemed the same dangerously innocent dream had led us through the space age, the this tragedy. What have we learned, and

### SHARE YOUR LOAD

You walk down the road, back bent in Your shoulders are aching but you never

The weight that you carry seems yours But the journey is shorter if you'll share your load CHORUS

Please share your load, share your load. You needn't bear it alone Share your load, share your load

Gnef strikes deep, like a lensle in your Part of you dies when a loved one must The wound that is opened won't soon be But the space is less empty when you let

You're changing the world, changing You learn what to keep and what to The task has no end; it takes time to But sharing this work becomes its own

### Cherus

© 1983 Willie Sordill Willie Sordilli alto saxophone

Dasena Hammers-Graham: Kurzweil 250 keroard Howie Tarnower: mendeln Dennis Pearnet trelless bass

This beautiful song can be heard on Wiffe's second album on Followays, 'Nilent Thehrais," For information, write to Willeat 38 Ayr St., Cambridge, MA 02139



Made in Canada

# 'Hureh 'oe e sanoe

### FIELD RECORDINGS OF HAWAIIAN SLACK KEY

HAWAILAN SLACK KEY is a traditional guitar style thought to be "very old" by Island (silk. It is known to have existed as a style on the Big Island of Hawni'i by the turn of the century. Though research has not been done, slack key may have existed on all the islands by this time. Recently it has risen to favor among Island youth of all races, not just among those of Hawaiian blood.

K ho bale falsek key) is the Hawaian version of open-chord guitar style, a standard guitar is tuned to some chord and the strings are fretted and picked with the fingers. The famous Hawaiian steel guilar style may have developed from stake key, but steel guitar (bohro) is not slack key, in Hawaiian steel guitar, the guitar is tuned to a chord, but the strings are "reterder with a steel tare held in the left hand. Seed guitar is the string of the strings of the strings are steel as the strings of the strings are without the steel of the world iskung much notice.

This guitar style originally accompanied the mele (in the old meaning of the word, a song or poem). To the old Hawainans, the words are not possible to the control of the control of the control of the other were almost the details, letter traded from song to song. In the days when more people understood the language, meles were more than 15 verses long, with each verse suig and dained twice. Because of with the goals in a secondary tool, the song words are primary,

Speaking technically of the style, the right-hand thumb plays the bass accompaniement while the right-hand fingers and sometimes the thumb play the melody and harmony. This is done on a guitar tuned to an unknown number of tunings: there are more than 30 in the chart ballows:

Tuning Name	G Keys	B <sup>b</sup> Keys	C Keys	D Keys	F Keys
Major		FBbD FBbD		DADF"AD	Fn <sup>b</sup> CFAF
Wahan Imapo 7th	DGDF*nD	FB <sup>b</sup> D F A D		DADF"AC"	FB <sup>b</sup> CFAE
(hord) Mauna Leo (191 & 2nd strongs a 5th apart)	$D \subseteq D \subseteq G \subseteq D$	$\begin{array}{c} \mathbb{F}\mathbb{B}^{\mathrm{b}}\mathbb{D}\mathbb{F}\mathbb{G}\mathbb{D} \\ \mathbb{F}\mathbb{B}^{\mathrm{b}}\mathbb{C}\mathbb{F}\mathbb{G}\mathbb{D} \end{array}$		DA OF"GD	FBBCFAE
Miscellaneous variations	DGBDGD DGDLGD DGDLBD		CGDGBD		CFCGCF
	DEDEAD		CGCECF		

. This tooling is both Walton and Manna Lou in this system?

The chart should be thought of as my attempt to make sense of the mass of data lawe; it is tyo means the final word. These tunings have not all come from my informants. Some I have "invented" by combining bases and rebels inversions from "authentiar" tunings. Some of the "invented" tunings, I've later discovered, were being played before treed among the folia? The later discovered, were leng played before treed among the folia? For balled of the later of the "invented" tunings. The data of the media of the first balled of the later of the media of the later of the later

The musicians on this record do not regard themselves as "professionals," They all have other employment. Nevertheless, the tunes recorded here are mainly of professional quality, and all the songs included have a feeling of atoha—a feeling that is lacking in many of the professional recordings.



FOLKS IN THE PHOTO—Left to right, front row: Dukie Ku'u-alohao-ka-'atima-malihini Nicholas, Stephen Kauhane, Lolena Nicholas, Back row: Malia Craver holding Ka-wai-puna-o-Ha'ao Downey, Luka Mahu'iki, Ikaunani Apollona.

'Auhea 'oe e Sanoe Daniel's Mele No. 1 Ka-wai-puna-o-Ha'ao Latitu Ku'u-aloha-o-ka-'aina-malihini

Maori Brown Eyes 'Aina o Lana'i Mo'orea Daniel's Mele No. 2 Lei Nani Ua Kea o Hana

Wai o ke Aniani He Aloha no o Honolulu Sanoe

### SLACK KEY ARTISTS IN ORDER OF THEIR APPEARANCE

Stephen Kauhane. Mr. Kauhane was born on O'nhu, but his family comes from Luna'l. He is a true student of slack key, in the remaissance sense of the word. His favorite tuning is G Maura Loa (D G D D G D). He uses this "kev" exclusively on this album, getting the higher keys with a capo. Occasionally he plays other tunings, but he feels that this Mauna Log con-

Daniel Nicholas. Mr. Nicholas comes from O'ahu; his wife, Lolenn, who sines and plays 'ukulele on this album, was born and raised on Ni'ihau. He said something to the effect possible minute in our schedule, and the results justify the wait.

Charles Chu. Mr. Chu was born on Kaua'i but was raised parily in old Honolulu. He worked for many years at Pearl Harbor, and is now relired. He said that when his peer group was playing guitars and 'ukuleles, he was busy getting educated and then supporting a family, His retired life is now full of canne racing, fishing, and playing standard Spanish guitar in the Hawaman group, 'Eleu Mikimiki. He was kind enough to record his memories of pre-1940

Hausani Apoliona. Ms. Apoliona is from Honolulu. She has played a variety of musical styles and worked briefly in a folk-pop trio. She said she always found herself returning to her roots in Hawaiian music. She plays a regular Spanish guilar with six strings, bul for

### SIDE ONE

'Auhora' oo e Sanoo (Where are you, Sanoe - 2 July 1975-4'15"); Stephen Kauhane -slack key: Lolena Nicholas - lead yocal and 'ukulele; Hausani Apoliona - harmony and Spanish guitar; Luka Mahu'iki and Wayne Soares-harmonies and 'ukuleles. This is a love song to a person named Sance. The authors were Queen Lah'uokalam and Keneka. The sone can also be heard by The Sons of Hawat's on Hula H-506; the words and translation are on the liner notes. (Also on H-506 is an excellent version of He'era with vocal and sheek key by Gabby Pahimu.)

Daniel's Mele No. 1 (1 Sept 75-27): Daniel and Lolena Nicholas—slack key and 'sku-lele; with Hausum Apolona on guitar in the background. This is Daniel's weise of a skack key

instrumental that many play but no one seems to have a name for. Tuning is D G D G B D. Ka-wat-pana-o-Ha'ao (The Everlasting Natural Spring of Ha'ao (Ha'ao is on the island of Hawai'i = 10 July 75-3'20"): Haunani-slack key and harmony; Lolena-lead yocal and 'uku-

lele: Luka-harmony and 'ukulele. The music and lyrics are by Maha Crayer. Il is a Hawanan tradition for grandparents to write a mele (name song) for their first grandchild, Mrs. Craver works within this tradition in the 1970's. As this record goes to press, Ka-wai-pana (for O Ka-wai-puna-o-Ha'ao,

O listen to these voices.

Handsome are you in our sight,

Every season and forever more, You are first to walk the path.

O beautiful one of our only child.

Answer, my dear, to this song, O Ka-wai-puna-o-Ha'ao,

Expressions of love from your grandparents

For the precious child held in our arms,

A beloved child who is always loved.

You are cherished and desired always.

Always cared for with much nationce

in the presence of the grandparents,

Here I'll mention your beloved name.

Ua pulama 'ia 'oe me ke abonui.

Latitu (Latitude - 20 Aug 75 - 1'40"): Charles Chu-slack key and vocal: Mike McClellan singer has discovered his or her lover is at home in many different harbors. The Hawalian words can be found in the liner notes for Hula H-501. The singer there is Boyce Rodrigues. Ku'u-aloha-o-ka-'ama-malihini (Beloved of the Strange Land-10 July 75-2'55"); Stephen-slack key: Lolena-lead and 'ukulcle; Haumani-harmony and Spanish guijar; Lukaharmony and 'ukulele. Lyrics are by Malia Crayer: music by Lolena. This is a name-some for

Lolena's boy. He is called "Dukie" for short and is now seven years old.

I wahi lei ho'owehi 'oe na makou.

Listen, O you, O my beloved child,

You are a gift from heaven, You are cherished in our bosoms.

An adornment forever of the parents. You have been woven by the angels. O precious child of adcrement for us.

This is a praise of your name; may all hear, E Ku'u-aloha-o-ka-'ama-malihim. O my Beloved of the Strange Land. Maori Brown Eyes (1 Sept 75-2°35"): Lolena and Daniel Nicholas with Haunani. The

Amil o Linu's (Land of Laus's =8 July 75=2'55'); "Ma" Nahele'elua Mabu'iki - lead vocal and 'okulele. "Ma" is the mother of the Mahu'iki clan. This was recorded at a party at Malar Caver's house and not originally intended for pelease. The microphone was atimed at

#### SIDE TWO

Mo'orea (10 July 75-4'15"): Stephen-slack key: Lolera-lead vocal and 'ukulele-Haumani-harmony and Spanish guitar; Laka-harmony and 'ukulele; Wayne-'ukulele. Thus is a

Morning at Motorea He hulall i ke kal nleama He bonl ll'illi'l o ke an O ke nehe hone mai a ke kal He mehana i ka 'th o ke kama

He lei pua hau pae one-Ku mal la Mou'a Roa hichie. He lant keha t ke ao 'oma O ka lelua makall'i kon webi

He papuhi i na pali kunihi. Eia ka puana Mo'orea, Morning t ke kat ninamu. O ke 'ala o ku'u lei tiare. He bons li'lli'i o ke no

Morning at Motorea Is a sparkle in a turquoise sea.

The floating mirror of the sea is my companion, There stands Mou'a Roa. So majestle in a sky of soft clouds

Tiny lebus blossoms make up your adornment Here is my praise to Molorea Morning in a turquoise sea.

Daniel's Mele No. 2 (1 Sept 75-2'10"): Daniel, Lolena, and Haunani. This is another slack key piece that may owe something to the old song, Pa'shana. Tuning is D G DG GD.

Lei Nam (Beautiful Lei–10 July 75–215"): Stephen—slack key, Wayne Soares—lead
voice and "dudleie Lolena, Luka, and Haunan, Wayne halls from Eva Beach, O'shu, He since.

'Auhea wale 'oe, ku'u lei nani? Ho'i mai no kaua, la'e pili. Kou aloha ka'u a'e, hi'lpor ner. Haku'ıku'ı 'eha. ı ku'u mara'o. 'Ano'ai ka pilma, poina 'ole, E lei a'e 'oe, me ku'u lei, Ha'ina 'ia mal, ana ka puana

Where are you, my beautiful let? Your love is mine, to cherish, A continual presence in my thoughts. Pleasant the meeting, unforgettable The story is told, Let us come to be together.

Un Kea o Hana (The Misty Rain of Hana-20 Aug 75-1'40"): Charles Chu-guitar and voice; Mike McClellan-'ukulele and voice in the background. This version is made of pieces spliced together from an interview. The song is a very old waltz by Edward Publica that is placed on the island of Maui. Three verses and the chorus, with translation, are found in the notes to Hula HS-523 by Bill Kaiwa. The guitar is tuned to standard Spanish tuning: E A D G B E. Wai o ke Ansam (Crystal Water-10 July 75-2'40"): Stephen-slack key: Haunani-

lead voice and Spanish guitar; Lolena, Luka, and Wayne. The chorus and two different verses are found in the 110-page booklet, Na Meleo Hawarii Nei, Elbert and Mahoe, with words to a great many standard Hawarian language songs. The translations included are not meant to be sung, but to tell the meaning. The booklet also offers an excellent summary of Hawaiian poetic style. Haunani's verse on this record is common among younger suggest today

E aloha e ana wau la, Aloha ku'u pua pikake\* la, He moani ke 'ala i ka poli la,

kela ra ho'okani la laua,

Love my pikake\* flower, Windblown fragrance of the heart. Merry is the water of this flower.

'Uhe 'uhene i ka wai 'osa pua. \*Replace pikake with ka 'ilima, lehua, and pakalolo in succeeding verses.

He Aloha no o Honolulu (20 Aug 75-1'40"): Charles Chu-slack key: Mike McClellan-'ukulele in the background. The tuning is D G D G B D. This is an instrumental version of a song about a ship powney from Hoxolulu to various ports on the island of Hawai'i. The com-poser, Lol Kauwe, was Malia Craver's uncle. Mr. Kauwe passed away some years ago, but

not his songs. Many are part of the mainstream of Hawaiian music, while more are still being sung by his 'ohana (family) and friends in Ho'okena. South Kona. Hawai'i. Sance (10 July 75-3'45"): This is another recording of the song that opens the album,

done eight days later by the same personnel. We couldn't decide which one to use. You decide,

SLACK KEY guitar is just one part of the complex of Hawtman music and dance. For those who want more recordings in this style, there are two fine all-instrumental LP's on Tradewinds: TR-103 by Leonard Kwan and TS-106 by Kwan and Raymoud Kane. Slack key can be found as part-but not all-of other LP's. The best example of turn-of-the-century style is by Auntie Alice Ku'u-lei-aloha-poina-'ole Namakelua on Hula HS-552. There are records by Gabby Pahinui, Sonny Chillingworth, The Sunday Manoa, Keola Beamer, and the Hui 'Ohana, all of which feature slack key lo some extent. Lastly, there is Ka Pa no ka Ea o ka 'Ama (The Life of the Land Record—Topsoll Music TSR-7064) by the undersigned, which features

(3457 Walake Avenue, Honolulu, Hi 96816) and House of Music (Ala Moani Center, 1450 Ala Moana Boulevard, Hopplule, HI 96814).

Part of the liner noies for this particular record were condensed from an article to be published at some unknown date in Sing Out! magazine (270 Lafayette St., New York, NY 10012). Even further in the future is the publication of my own booklet with tunings (ex-

plained and with sources), Jablature, speculations, and a few interviews. If you have questions This record was recorded and produced by Mike McClellan. It was made possible by a grant from the National Endowment for the Aris, and Topsoll Music. Nur na houloha kokda i kela pa ho'okani. Mahalo in 'oukou mau. Ma mua o ke kokua o ka N. E. A. a me na hoascoa. 'ola ke kokua 'ana o 'elua wahine lokomaika'r: Malua Craver a me Haunam Apoliona, Ua 'a'

Mike McClellan/22283 Cass Avenue/Woodland Hills/CA 91364

# MASTERPIECES

极林 官秋月 腰四翅 湖秋月 改 名 法 柳液角 使军强

# stereo

**LLST 7132** 

## FOR THE ERH-HU

LUI MAN-SING



### **LLST 7132** CHINESE MASTERPIECES FOR THE ERH-HU



### LUI MAN-SING

### AND HIS GROUP

CHINESE MASTERPIECES FOR THE ERH.HU. LUI MAN-SING AND HIS GROUP

The Erh-hu is a two-stringed violin. It is thought that it was introduced into China from Tibet during the Chou Dynasty, 1122-222 B.C. The stem of the instrument is fashioned of teakwood and the sounding box is of bamboo covered with snakeskin. The bridge is also of bamboo, and the strings are generally made of twisted silk. The bowstrings, when played, fit between the strings of the instrument, and the bow is so held that the artist can control the strings with his fingers.

### LUI MAN-SING

In recent times a remarkable evolution has taken place in Cantonese music. Old. valuable characteristics remain preserved, while thoughtful, unprecedented reform has been initiated. Mr. Lui takes the lead in this evolution.

A native of Chungshan District (from which also came Dr. Sun Yatsen) of Kwantung Province, he is expert in musical rule, composition and song. As a young man he performed solo in Shanghai, Nanking, Peining, Tientsin, Hankow, Canton and other cities, where he startled audiences with his virtuosity. He is expert both in playing the Chinese Butterfly Harp and the Erh-hu; he reformed the Erh-hu by combining one steel string with one of thread or silk, thus placing it nearer to the violin sound. Mr. Lui has earned a distinguished following in China and has become known as the King of the Erbibu

Mr. Lui's distinguished associates are the famous musicians Fung Wah, Wong Yuet-song, Liu Sum, Lau Ching-ting and others.

#### THE MUSIC

Birds returning to the forest. An ancient piece played solo with an Erh-hu of two strings of steel. The music depicts birds returning to the forest in the evening. Some birds occupy the nest of others, who, on returning, find the invaders in their homes. Scrious battles are fought...the drama of this attests to the exceptional skill of the performing musician

Pulace of the Han Dynasty under uutumn moonlight. An ancient piece of music describing the elegant life at the Palace.

Triumph from the battlefield. This ancient piece is played by a large group led by Mr. Lui. The music describes the triumph of a marshal on the battlefield. The people are jubilant at the great victory. and the sovereign welcomes the marshal in the royal palace.

West Lake autumn moonlight. Composed by Mr.

Lui and performed by him with his group. The music describes West Lake, whose scenery has been renowned in China for 2000 years, in the autumn. when the surface of the lake shines peacefully like a giant mirror in the reflection of the moonlight. West Lake is located at Hangchow, capital of Chekiang Province near Shanghai.

Catkins in the wind. This ancient Chinese piece describes the catkins and cotton falling from the willows and plants in the wind. The exquisite image in the air attracts breathtaking admiration. Played solo by Mr. Lui.

Orioles singing in the willows. Composed by Tam Pui-kwan, this piece of music depicts the elegant scene of orioles singing their characteristic song while in the branches, Played by Mr. Lui

Yearning in the palace. In the tradition of the Chinese monarchic system, beauties were selected from throughout the country by emissaries of the monarch. One beautiful girl, though she was so selected, lives in the custody of the palace, but is not introduced to the monarch. She is pitifully lonely, as she cannot see her parents or other relatives any more. She is a deserted woman in the palace, more isolated than a nun in her temple. Grievance and sorrow fill her heart. Mr. Lui's music conveys the inner feelings in her heart. Performed by a group of musicians led by Mr. Lui

Dragon boat race. This music was composed by Ho Lau-tong. More than 2000 years ago lived China's foremost poet and statesman Chu Yuan. He committed suicide on the 5th day of the 5th moon of the Chinese lunar calendar by jumping down into a river in Hunan province after he had repeatedly submitted his recommendations for national salvation to his king, who had repeatedly rejected them. The people throughout the state, who had loved and revered the great man very much, immediately rowed out in their boats in a vain effort to rescue him. For over 20 centuries the people throughout China hold Dragon Boat

races on the 5th day of the 5th moon every year as a festival in memory of the learned statesman. This music describes the jubilance of the Dragon Boat Race, Mr. Lui leads a large group of musicians in this performance.

Admiration of plum flowers. Plum flowers are considered China's national flower because of their beauty and perseverance. This ancient piece depicts the beauty and perseverance which gave this flower such admiration and respect. Performed solo by Mr. Lui.

OTHER OUTSTANDING CHINESE ALBUMS ON LYRICHORD:

LL72 Chinese Classical Music

(Prof. Wei Chung Loh) LL82 Chinese Classical Masterpieces for the Pipa & Chin (Lui Tsun-Yuen)

LL92 China's Instrumental Heritage

Prof. Liang Tsai-Ping and group) LL102 Chinese Drums and Gongs (Sung Tso-Liang Orchestra)

LL112 Shantung: Music of Confucius' Homeland (Shantung Music Society)

LL122 Exotic Music of Ancient China (Lui Tsun-Yuen)

### Side One. Instruments:

- 1. Erh-hu solo
- Nan-hu (Southern fiddle), Cheng (zither) 3. Erh-hu, Ti-Hsiao (flute), San-sen (banjo), Pi-pa (lute), Cheng, Yang-chin (dulcimer), Ching-hu,
  - Mu-yue, Dar-gue, Dar-bue (percussion instruments, etc.)
- 4. Erh-hu, Dar-hu, Hsiao, Pi-pa, Cheng, Mu-vue, Yang-chin
- 5. Yang-chin solo

### Side Two. Instruments:

- 1. Erh-hu, Hsiao, San-sen, Cheng, Pi-pa, Yangchin, Mu-yue, Ding-ling, Yare-hu, Song-sing 2. Nan-hu, Dar-goo, Pi-pa, Cheng, Hsiao, Ding-
- 3. Erh-hu, Ti-Hsiao, San-sen, Cheng, Pi-pa, Yangchin, Chung-hu, Song-sing, Mu-yue, Dar-law,
- Dar-goo. Dar-hue 4. Nan-hu solo

# FRENG IN THE LIGHT OF THE MOON



THE UNIVERSAL ROBOT BAND

Victor den



### FREAK IN THE LIGHT OF THE MOON

# THE UNIVERSAL ROBOT BAND

### SIDE 1

P. Adams - G. Carmichael / PAP Music, Loeds Music ABCAP) & Sug-Sug Music (ASCAP)
Produced by P. Adams, G. Carmichael

Disco Trek (Star Trek Theme)
A. Courage & G. Roddenberry - Famous Music (ASCAP)
Produced by: R. Taninbaum

Footsteps On The Roof

G. Carmichael - P. Adams / PAP Music, Leeds Music(ASCAP) Boogle Nite (SESAC)

Produced by: P. Adams & G. Carmichael

### SIDE 2

Doing Anything Tonight G. Carmichael - Boogle Nite Music (SESAC) Produced by G. Carmichael & J. Budlotto Dancin' Disco Party

P. Adams - Lite White Music (ASCAP) Boogle Nite Music (SESAC)
Produced by: P. Adams, P. Williams, G. Carmichael

Album Produced by: G. Carmichael
Arrangements by: G. Carmichael, P. Adams, J. Badlotto

Hustration & Design: Victor Disz, Chic-Art Studio, NYC Art Direction: Chico Alvarez

SPECIAL THANKS TO "RUSTY (SPACE TRAMMP) STONE - GUEST BASS PLAYER



RG-1003

Manufactured and distributed by Red Greg Records, a division of Red Greg Enterprises, Inc., 1650 Broadway, New York, N.Y. 10019



The influences on this music are so where the ideas behind the pieces might be helpful ideas behind the pieces might be helpful. Bright Side Up uses a combination of latin and funk guitars as a background for a buoyant electric solo. Just a happy groove. In Flatpicker's Fankay, my harp-like classical guitar a pregglise high the greas with the classical guitar a pregglise high the great with the pieces of the pieces with the pieces of the pieces with the pieces with the pieces of the pieces o

Cancton feels Brazilian to me. Its three guitars are terraced over the gentle wash of a siren's song. Gesualdo's Blues borrows some of its unlikely chord progressions from the 16th century. Surprisingly, they been 16th in hit, the more modern sould a be the second sould be second sould sould be second sould sould be second sould sould be second sould sould sould be second sould sould be second sould be second sould be second sould sould sould be second sould so

ONE Bright Side Up (6:36) Flatpicker's Fantasy (6:39) Madrigal

Song for Pelle

(9:19) Gesualdo's Blues (3:52) Suite: Una Vispera Flamenca (7:49)

TWO

Cancion

(3:15)

Brian Rolland plays Olbson, Contreras and

Del Pilar Guitars

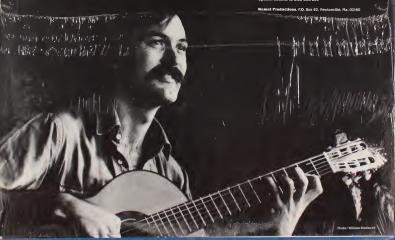
Jeff Eckels—bass Bright Side Up
Ichiro Onoe—drums Bright Side Up
Mike O'Brien—second guitar Flatpicker's Fantasy
Toni Lynn Washington—vocals Cancion

Produced by Brian Rolland

All pieces composed and arranged by Brian Rolland

Recorded March 16-19, 1982 at the Mixing Lab. Newton, MA. Engineered by Paul Mufson

Jacket Design by Hugh Price © P 1982 by Brian Rolland Special thanks to Lisa and Joe



OLD-TIME CLASSICS

A COLLECTION OF

# MOUNTAIN BLUES

COUNTY 511

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- 505 CHARLIE POOLE & THE NORTH CAROLINA RAMBLERS-Rare recordings made in 925-1930.
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- 512 A DAY IN THE MOUNTAINS-1928
  Old-time music & humor, with Skillet
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- 708 RAY & INA PATTERSON-Old-Time Ballads & Hymns.

### COUNTY 511

### MOUNT AIN BLUES

#### SIDE 1

- RAILROAD BLUES—Sam McGee, vocal & guitar.
- 2 LEFT ALL ALONE AGAIN BLUES— Lowe Stokes & His North Georgians. Two fiddles & guitar.
- 3. CARELESS LOVE--Jimmie Tarlton, vocal & guitur.
- 4. LEASE COUNTY BLUES-Leake County
- Revelers ii Idle, gritar. & banjo-mandolin.

  5. FARM GIRL BLUES—Carolina Tar Heels. Dock Walsh, bando, & Garley Foster, guitar & Ilr monica. Vocal duet.
- 6. DO AN SOUTH BLUES—Doc Boggs, voc il & banjo.

### SIDE 2

- 1. CAHNON BALL BLUES—Frank Hutchison,
- 2. CARROLL COUNTY BLUES—W. T. Narmuur S. W. Smith, fiddle & guitar.
- 3. BROWN SKIN BLUES—Dick Justice,
- 4. CURLEY HEADED WOMAN-R. D. Burnett, yocal & banjo, and Leonard Rutherford, fiddle.
- 5. CUMBERLAND BLUES—Doc Roberts, fiddle, with guitar accomp.
- JOHNSON CITY BLUES—Clarence Green, vocal & guitar.

### COUNTY RECORDS

307 EAST 37th STREET NEW YORK, N. Y. 10016

# JOHN LEONARD & JOHN SQUIRE



BROKEN-DOU/N GENTLE/MEN RUBO1Ô

#### One Side

WHITBY MAID—it's nice to lose the head once in a while and on this trock we did. Fred and Graham are really working overtime. Cheers, lads,

SOME TUNES—the first tune is the well-known Bluebell Polka while the others are jigs that John Squire picked up over the years. For the sake of argument we'll call them Squig's Fancy end The Roadmender's Boot.

McSHANF - we learned this version from Phil Johnson of Rotherham.

Chickens and The Mason's Apron, and the jig in the middle, Morrison's Jig.

DREAMS OF A BRITISH MAN OF WAR - this was put together a few years ago by our lead spoon player, Martin Carter. The first and last bits were written by Mertin and the middle bit is traditional.

THE LIBRARIAN - from the pen of John Conolly, it's about the trials and torments of being a librarian.

#### The Other Side

DOWN WHERE THE DRUNKARDS ROLL - we've been admirers of Richard Thompson for many's the year and it was nice to be able to include one of his songs.

BROKEN-DOWN GENTLEMEN - from the singing of Bill Whiting of Longcot, Oxfordshire. The tune is a variant of The Three Jolly Hunters and the chorus we added ourselves on account of being good time foot-tapping lads.

WILLIE O' WINSBURY - this is more or less as we first heard it from Andy Irvine and still remains one of our favourite songs.

SOME MORE TUNES - this is what you might call a 'lig sandwich'. The first and last tunes are the fine Irish reels, Jenny's

I WISH I WAS IN ENGLAND - Christy Moore used to do this in his pre-Planxty days. It's a very moving Irish love song about a lad who falls in love with a crate of Guinness.

One of the cods facets of the folk club seeme is that occasionally it seems to operate on two levels. There are the established figures, "the starts' as they are often referred to, yet there are definite underground figures who are enomously popular but who never seem to get the recognition they deserve. Probably the best example is John Leonard and John Squire, whose date sheet would be the envy of anyone.

This album will surely go a long way to remedying the situation and giving them the recognition they so richly deserve.

DAVE BURLAND

JOHN LEONARD - Vocals, Guitar JOHN SQUIRE - Fiddle, Mandolin

Special thanks to -

MARTIN CARTER - Guitar, Vocals, Spoons. GRAHAM JONES - Fretless Bass, Vocals. NEIL (Fred) HOPWOOD - Drums, Bodhran. MICK MILLER - Guitar.







PRODUCED BY GEOFF HESLOP
ENGINEERED BY MICKY SWEENEY
PHOTOGRAPHY BY CRIS HAIGH, DAVE SHAW & PETER LEE
Recorded et Impulse Studios, Well send
Issued by Mawson and Werehem (Music) Ltd., Newcestle upon Tyne.
RUBBER RECORDS ENGLASH.

Inside Bert Sommer





### BUNKY & JAKE L.A.M.F.



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Arthurs Barron Professional Inc

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# Bob Wey and Pamela Roberts Ear-Relevance



For this album, we've chosen our favorite pieces of traditional music. We have some traditional fiddle tunes and British-Isles melodies. We have some early traditional rock 'n' roll. We've recorded two selections from traditional grand opera. And we

have a few neo-traditional items

What makes all of this "traditional?" It's our tradition, the tunes the two of us have learned and liked over the years.

Thanks for giving us this opportunity to share it with you. We hope you find it totally ear-relevant.

REP

SIDE ONE starts with SPOTTED PONY, ROAD TO BOSTON. and WHISKEY BEFORE BREAKFAST, three old-times tunes we picked up in the usual aural tradition. Our "Spotted Pony" is reversed from ather falks', and "Whiskey Before Breakfast" hoppens to be Sam Rizzetta's versian. The raad ta Bastan is right autside.

Bab heard FIDDLIN' AROUND fram dulcimist emeritus Paul VanArsdale while bath were participating in a West Coast festival. Bab tries to be true to Paul's style, but has added a few variations of questionable sanity.

WHEN YOU AND I WERE YOUNG, MAGGIE was are of the first tunes Pam mastered an the autaharp ond it's still a favorite. Bab almast succeeds in preserving its dignity.

Canclusian to OVERTURE TO "WILLIAM TELL" \_\_\_\_ Pare initially used the first phrase of this classical compasition as an exercise far her autoharp students. From there, it just expanded phrase by phrase.

We dan't think the GENTLE MAIDEN and the HUNDRED PIPERS were cannected, but wha knaws? The tunes themselves are traditional Irish and Scattish

Another from the British Isles: the English tune. SCARBOROUGH FAIRE, updated with Poul Siman's "Canticle" cauntermelady.

EVERYTHING'S ALL RIGHT and I DON'T KNOW HOW TO LOVE HIM ore well-known selections from the rack opera-"Jesus Christ Superstar" by Andrew Llayd Webber.

SIDE TWO agens with EVERY DAY and LOVE POTION #9 Yau may nat think these "Fifties" sangs are "falk music," but we do. Bath are rock 'n' roll classics and were favarites of ours when we were very, very young.

Pam daes her interpretation of the well-known autaharp classic. VICTORY RAG, nonularized by Maybelle Carter

BONNIE JAMES CAMPBELL cames from a Fiddle Fever album. It's abviausly of Scottish arigin, but now has Southern Appalachian avertanes. We do it both ways

From classical music, we present THF MARCH OF THF TOREADORS with dulcimer and phil-harn-manic archestra. It was compased in 1875 by Gearges Bizet far his anera. "Carmen."

Pam first heard LONESOME ROBIN at Pinewoods Camp, a perfect setting far a sang of Sherwood Farest. Bob had admired Bab Caltman's lyrics (poetry of the highest arder!) for same time and wanted to find a way to work the dulcimer into them. Then, GREENSLEEVES seemed to follow perfectly.

Lastly, The Mackingbird Medley, MOCKINGBIRD HILL and LISTEN TO THE MOCKINGBIRD. These are two more pieces from the "Fifties" (the first from the 1950s and the secand the 1850s, that is).

> Released by REDCOAT RECORDS One Nutting Lane Westford MA 01886

Side One			
SPOTTED PONY			
ROAD TO BOSTON			
WHISKEY REFORE BREAKEAST	proditional		
(3:34)	0.00110120		
FIDDLIN' AROUND			
(2:45)	traditional		
(1140)			
WHEN YOU AND I WERE	James Austin Butterfield.		
YOUNG, MAGGIE	2866		
(3:00)			
OVERTURE TO "WILLIAM TELL"	Giocchino Rossini, 1878		
(3:38)	GIACCORD ROSSIN, 1828		
GENTLE MAIDEN			
THE HUNDRED PIPERS	traditional		
(4:09)			
SCARROROUGH FAIRE	traditional; arrangement		
(3:13)	hy Paul Simon, 1966 BMI		
	-7 - 10 - 5 - 5 - 5 - 5 - 5 - 5 - 5 - 5 - 5 -		
EVERYTHING'S ALL RIGHT			
I DON'T KNOW HOW	Andrew Lloyd Webber,		
TO LOVE IIIM	1970 ASCAP		
(5:19)			
Side Two			
EVERY DAY	Buddy Holly, 1957 BALL		
LOVE POTION P9	J. Leiber & M. Stoller,		
(3:54)	1999 ASCAP		
VICTORY RAG	traditional		
(2:38)			
BONNIE JAMES CAMPBELL	traditional		
(2:20)	CF #211F7EILL		
(4124)			
MARCH OF THE TOREADORS	Georges Biset, 1870		
(2:25)			
LONESOME ROBIN	Bob Coltman, 1972 RAII		
GREENSLEEVES	Franco Cuttien, c. 1590		
(8:29)	Franco Cumeg, c. 1590		
(Male)			

Bob plays hummered dulcimer #60 built by Malcolm Dalvlish of Bloomington, Indiana on all selections except "Scarborough Faire," for which he uses #9 by Sunhearth of Roaring Spring, Pennsylvania

Pane's autohurps are Orthey auto Harps crafted by Dr. George

Russ on "Fiddlin' Around" and "Victory Rag": Larry Fishman (recorded through a Fishman Bass Transducer, Woburn, Mass.) Guitar on "Every Day and Love Potion No. 9": Gerry Galuardi. Produced by Pamela Roberts and Bob Wev. Engineered by Bob Wey,

Recorded and mixed at Ear-Relevant Sounds. One Nutting Lane, Westford, Massachusetts.

MOVE INCRESS HIS I

LISTEN TO THE MOCKINGRIPO

Orther of Newport, Pennsylvania

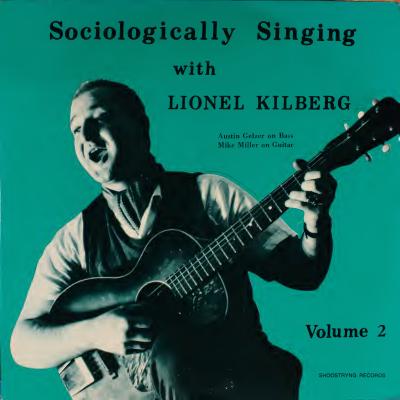
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Vauche Horson, 1949 ASC AP

Septemas Winner, 2856



### Sociologically Singing Vol. II. Songs written and performed by Lionel Kilberg

Dedicated to Jerry Samuels without whose talent, advice, patience, humor, diligence, imagination and generosity, Volumes I, II, and III of this series might have never existed and Shoostryng might well have remained a thread.

AUSTIN GELZER - Bass Fiddle

MIKE MILLER - 6 and 12 string guitars

MIKE MILLER - Voice of Linsley & 2nd voice on Choruses MIKE MILLER and LIONEL KILBERG - Arrangements

1. BROTHER LIGNEL'S TV TOUCH - Amongst all groups of prople in the early stages of their development, we find some individual who claims to be associated with one or more deities who have given him the power to eause miraculous cures.

While traveling the country I have discovered similar practices at tent meetings and enjoyed the different approaches toward raising funds of these groups.

Imagine my surprise to discover some modern day Shamen using radio and TV time to sell the services of their good friend

This song is a tame version of a type of preacher common to California. I was called upon to perform this song on a nationwide TV program and was later advised that they lost 14 sponsors across the country because of it.

I guess the Shamen still have some control.

2. THE GREAT SOCIETY - To say that the people of a world with mass communication are likely to be critical of the actions of their very human and fallible politicians, is to explain our Era. In a time when people heard of the actions of their representatives long after the fact, a shrug of the shoulders and some philosophie hindsight would suffice. However, when the distesteful and the gross are thrust into their living rooms via television and where a man's words and deeds can contradict each other before their eyes, they are likely to become an anxious and apprehensive people.

They are not likely to accept the promise of a possible great society while the horror of a warring world makes them unsure of whether they are heroes or villains.

3. A CRY FROM THE PAST - Throughout the ages man has warred and spread death and desolution about him and always there has come the moment of fear when he has asked: "Huve we gone too far this time?"

4. A DISCOMBOBULATED CAT - What unnatural practice is the best birth control method? What is it that when a strong man is doing it sends a chill up the back? What is it that is damned by all religions because it can eliminate the race?

What is it that in spite of all these fears has survived the sons and its motivation is no more understood by those who shun it now than 10,000 years ago?

A way of life, an aberration, a refuge for some, a hated and feared thing to others. Still a practice that is least understood by those who participate.

5. RAILROAD GYPSY - Railroad songs are certainly not in the minority in song collections. They are an important part of the growth and heritage of the nation. This song represents some of the insights gained in my 12 years in the Air Freight field. I became familiar with the people and their families und problems and most of all with their love for the thankless job of moving the world's goods from place to place.

6. MOTHER - The rules of society have so many conflicting do's and don'ts that being a child is getting to be a confusing ehallenge.

One is taught to be honest on the one hand and told that it's a dog eat dog world, on the other.

We are told to be nice because people are supposed to be nice. Then we are told to be careful whom we speak with. We are told not to take things from strangers and not to go anywhere with anyone.

Then we are told not to swear at or hit anyone and we are given a gun and told to kill.

7. OR THE LIGHTS -- My experiences during the great power failure that blacked the Northeastern U.S. in 1965, were probably no more hectic and amusing than anyone claes. However, I put mine to the tune of Jug O' Punch. I then look at it against the picture of life in a complex and interdependent society suddenly deprived of the power source upon which it has leaned heavily for close to a century.

The power failure only lasted for a matter of hours and people adjusted. I wondered about the adjustment if they were deprived of this nower for days, or weeks, or -

8 WHEN THE LIGHTS WENT OUT - This sone is based on an article that appeared in the (NICAP) National Investigating Committee on Aerial Phenomena, house organ "UFO Investigator" and in some comments in the book "Flying Saucers -Serious Business."

I've been interested in UFO's for a long time and have read numerous reports of sightings. I am also fairly certain that I saw one once in Montana.

It reminds me of the story about the Panther that was crossed with the Parakeet. The follow said about their offspring, "I don't know what it is, but when it talks, I listen,"

I think that anything that has convinced this many people that they've seen something, deserves to be looked at.

9. LINSLEY AND QUINN - In vaudeville there were two very funny men named Gallagher and Shean. They used a simple melodic line to carry and parry their wit and keep their audiences laughing. Labor and management disputes have always had an element of humor, but rarely have the humorous aspects been enjoyable at the moment of stress.

When a strikingly picturesque Mike Quill deliberately mispronounced the new mayor's name and the mayor did likewise. it was a short step to analyzing the comments of both sides and adapting the Gallagher and Shean melodic line so as to enjoy it to the full. The true tracedy was in the death of Mr. Quill. whose efforts won the day for the men who followed and loved

10. A CELESTIAL DAZE - A Celestial Daze emphasizes the shock value of a walking New York. The shock sent its vibrations straight up.

11. You've a Name - In volume I of Sociologically Singing, I included a song culled 'What are you going to do?' It was written when I heard of Reverend Reeb being injured ut the Selma, Alabuma Civil Rights march.

On the morning of Reverend Reeb's death, I was sitting in the same room with Julian Smith who is a close friend of mine and with whom I worked. We were listening intently to the reports, of Reeb's chances of survival, on a transistor rudio. Then there was a spot news announcement advising that he had died. We had expected it but had been hoping that we were wrong.

Julian looked up at me and said, "They call us niggers, but they're niggers in their black hearts."

This triggered the idea for "You've a Name." Originally I had used the phrase "Cold Black Heart" in the song, but anticipating misunderstanding, I changed it to "Ice Cold Heart." But the intensity of our horror remains undiminished.

12. MAKES ME No NEVERMIND - Since the Industrial Revolution started breaking down the extended family, people in Urban areas have become less and less interested in each other. The other fellow's problems have been far enough away that he can be sympathized with, but one could safely remain un-

involved, unless of course it became convenient for us to exploit I have been the unhappy witness at two situations wherein a distraught and troubled person stood precariously at a great

height contemplating suicide. In each case he was jeered at and urged on by the gathering crowd, while members of the crowd made wagers as to whether and when it would happen. 13. So Many Farewells - The natural acts of love and attraction are confusing in spite of their sanction. Children of

both sexes are encouraged to play together until a certain age. Then they are separated and spend years learning completely different rules for living in the same society. They shun each other until the chemical action of puberty brings their interest back to each other. They meet and feel strange magnetisms. They want each

other. Grasp each other tightly proclaiming undying devotion. Suddenly the novelty of small differences becomes commonplace, understood, accepted, and ignored. The fire begins to seek fresh fuel to burn and the magic is lost. Familiarity has caused

them to lose interest and thus grow apart. After all, they were only normal people to start with. Remembering the beauty of what was, the question, "Why."

I was fortunate in having the assistance of 3 fun loving and creative people in the preparation of this album.

JESRY SAMUELS - who is a fine musician and composer is one of the most imaginative Recording Engineers that I have ever worked with

AUSTIN GELZER - played bass fieldle, yet he plays a number of other instruments and sings as well. He is also an influential person in the field of education and is recognized for his constnut research into new and more effective teaching methods.

MIKE MILLER - on gratar, wit, musician, composer, teacher. Well known in Philadelphia and throughout the east coast can be heard with "The Uncalled Four" and a Blues Group. Rurely have I found the musical understanding and rapport that we established between us as we sat, stead and same for 9 studio hours, enjoying the session and each other too much to collapse.

Thanks for reading me. Lionel Kilberg

is asked.

ADDITIONAL ALBUMS @ \$4.00 MAY BE ORDERED FROM

SHOOSTRYNG RECORDS 220 F. SECOND STREET NEW YORK N Y 10009

# Sociologically Singing with LIONEL KILBERG



### Sociologically Singing Vol. III, Songs written and performed by Lionel Kilberg

Dedicated to the Boyers and Beers who bring constant pleasure to all who know them.

AUSTIN GELZER — Bess Fiddle
MIKE MILLER —6 and 12 String Guitars
MIKE MILLER —2nd volce on Make It Work
MIKE MILLER end LIONEL KILBERG — Arrangements

 THE BOYERS AND BEERS — Singing Families and traveling Enlladeers carried knowledge, news end culture throughout the world.
 One such is credited with having carried the song 'Silent

One such is credited with having carried the song 'Silent Night' to all areas of the then known world in one year. They are not new to the U.S. and there are many such who

sing non-professionelly in the southern part of the country.

The Beers family is a Fifth Generation singing family, who
are keeping alive the traditions and folk arts that they and
their forebears have collected.

They ere a living Historical Experience worth having again and again.

 Make IT Work — Non-Violence is a beantiful concept. When I wrote this song, I hoped that Non-Violence would help solve the Internal Problems here on the Civil Rights Front and also via the Ruddhists, the war in Vist Nam.

Then the Non-Violent were being killed by the violent and the Non-Violent Became Violent and I cried inside for another lost opportunity.

3. LIFT US BACK UPON THE TREE — T.V. has taken over from the traditional methods of Socialization to such an extent that children gain more of their Frame of Reference, Positive and Negative, from it than from their families, friends and schools. However, the fairy takes are not restricted to children.

 PHYSICAL FATNESS — Reports state that more fat people die of Malantrition in this country than elsewhere.

The Affluent Society does its worrying, celebrating and General cavorting with sweetments, cakes and calories and is too comfortable to exercise.

5. AINT IT AWPIL — Eiffel was a brilliant engineer, whose mathematics and windage calculations are a major fractor in the stability of the Statue of Liberty, and skyrerapers throughout the world. He also was responsible for the building of hanging bridges in areas where bridges had previously been considered impossible. Pardon the Punn.

6. CLICK, CLICK, CLICK—When Articles appeared in the Newspapers concerning investigation of the One Cent Rise in Milk Prices, it brought to mind an article a year or so carlier wherein a test of Milk showed that, since testing of Redicactive Bombs, Milk drove Geiger Counters crazy and it wasn't milk alone that was affected.

7. THE CENSUS TAKER KNOWS—The discovery of Birth Control Pills wes supposed to be a Boon to the Human Rece. However, The Feetins that fight its General acceptance and nos, are Fear, Religious Convictions, and as unbelievable as it may sound, the fact that some people are still unconvinced that sex and pregnancy are directly related.

Though the Fear was that Population might rise uncontrollably, Figures show that there is a lowering rate of birth, No thanks to the Pills.

 I LIKE THE WORK I DO — The Gigolo has not disappeared from the contemporary scene.
 His new name is 'Lover.'

His proof of existence is in the statistics of Out of Wedlock children and his enswer to the obvious questions are: Marriage Deem't work for me

Use Birth Control and I Like The Work I Do.

 Does It Make A DIFFERENCE TO You — There are periodic investigations of some aspects of our lives that turn up frightening things.

Recently the discovery of unsanitary conditions in slaughterhouses and meat treatment and preparation plants was mentioned, complained about, and never heard about again.

Then it was discovered that horse and kangaroo meet were being substituted for beef in some instances and misrepresented and I weighed vegetarianism carefully.

10. RATHER ODD — How convenient it is to sin the week away and know that one can wipe it away on the Sabbath with a visit to a house of religion and start fresh for the new week. I find it Rather Odd.

11. A NICKEL WON'T BUY NOTHIN' — At this time when there is so much discussion of the devaluation of the pound and the possibility of the dollar following suit, I recall that I have not wet rotten over the devaluation of the nickel.

 THERE ARE RIOTS — There are riots in the strests and we look and listen, but do we see and hear? and even more important, do we understand?

13. The Bio Push — Garbags is an unromantic subject for e song. However, it is becoming more and more obvious in our daily living. There is more and more refuse in the strests of the slums.

and since incinerators have become a factor in Air Pollntion, many have ceased operating. This increases the amount of trash in the streets.

The garbage collectors have struck for higher wages and better conditions in many places of late and have left even larger mounds which they were hard pressed to clear away. The health Hazards are creat and the frustrations of the

collector and disposer are intense.

14. Don't Smoke The Bluegrass — Bluegrass has many meanings. Amongst the many is a type of music which takes its name

from a part of the country in which it developed.

Never before has it been used as a vehicle to discuss Marijuana and other forms of Chemical Experimentation.

For those who did not see my comments on the back of Volume II. I repeat them below

I was fortunate in having the assistance of 3 fun loving and creative people in the preparation of this album.

JERUN SAMUELE—who is a fine musician and compoor is one of the most imaginative Recording Engineers that I have ever worked with AURING GEZER—played base fiddle, yet he plays a number of other instruments and sings as well. He is also an influential person in the field of education and is recognised for his contant research into new

MIRM MILLER — on guitar, wit, musician, composer, teacher. Well known in Philadelphia and throughout the east coast can be heard with "The Uncalled Four" and a Bloss Group. Rarely have I found the musical understanding and rapport that we established between us as was as, stood and same for § studie hours, enjoying the assaison and each other

stood and sang for 2 studie hours, enjoying the sension too much to collapse.

Thanks For Reading Me.

LIDNEL KILBERG

and more effective teaching methods.

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NEW YORK, N, Y 10009

# DRUGS AND AIDS PREVENTION CAMPAIGN "STOP SHOOTING UP AIDS"

### 45 RPM ONE SIDE ONLY



A Public Service of the National Institute on Drug Abuse U.S. Dept. of Health & Human Services

- 1. "HIV Positive, Jose" :30
- 2. "HIV Positive, John":30
- 3. "HIV Positive, Michelle": 30
- 4. "HIV Positive, Sol" :30
- 5. "Baby" :30
- 6. "IV Drug Users and Pregnancy":30
- 7. "Shooting Gallery": 30

- 8. "Scared A" (Black Speaker):30
- 9. "Scared B" (White Speaker):30
- 10. "IV Drug Users and Treatment" :30
- 11. "My Man" :30
- 12. "IV Drug Users and Sex" :30
- 13. "Rap Song":60

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A public service of the National Institute on Drug Abuse U.S. Dept. of Health and Human Services

### NASHBORO RECORDS



®

### 7144 STEREO

Produced By: Shannon Williams

### SIDE 1

P 1974 Nashboro (NB-7144-A)

### THE BEST OF REVEREND WILLINGHAM

- 1. THE NEW WALK (Excellered Music BMI-R. Willingham)
- 2. SLEEP ON MOTHER (Strange Music, SESAC—R. Willingham)
- 3. THE 133rd, PSALM
- 4. HOW I GOT OVER (Excellorec Music BMI—C. Barnwell)
- 5. WHAT ABOUT ME (Strange Music, SESAC—R. Willingham)

TOTI WOODLAND ST., NASHVILLE, TENN. 37206

### NASHBORO RECORDS



8

7144 STEREO

Produced By: Shannon Williams



SIDE 2

1974 Nashboro (NB-7144B)

### THE BEST OF REVEREND WILLINGHAM

- A TALK ABOUT DRUGS (Strange Music, SESAC— R. Willingham)
- SWEEP AROUND YOUR OWN DOOR (Excellered Music BMI—R. Willingham)
- 3. ARE THE PARENTS OR CHILDREN TO BLAME (Strange Music, SESAC—R. Willingham)
- PRAYER FOR THE NEW YEAR (Strange Music, SESAC—R. Willingham)
- 5. THAT'S THE SPIRIT (Try Me Music BMI—R. Willingham)

TOTI WOODLAND ST., NASHVILLE, TENN. 37206



Pardon Me For Being So Friendly But This Is My First LSD Trip

SIDE ONE



**GNP-2027** 

### ROBERT BAKER

Produced by Robert Baker for Blue Sky Productions

- 1. THE RHYMER 1:10
- 2. HAPPY BIRTHDAY 3:30
  - 3. GOD 4:20
- 4. TONTO 1:30
- 5. BILLY GOAT GRUFF 2:30
  - 6. THE BEES 2:00

NE NORMAN PRESENTS

HOLLYWOOD CALIFORNIA.



Pardon Me For Being So Friendly But This Is My First LSD Trip

SIDE TWO



**GNP-2027** 

### ROBERT BAKER

Produced by Robert Baker for Blue Sky Productions

- 1. THE SAGA OF THE LONESOME SPERM 3:30
  - 2. HI DIDDLE DIDDLE :50
  - 3. DOCTOR DOCTOR 1:05
  - 4. MRS. BELLADONNA 1:20
    - 5. LOVE 1:40
      - THE BABY 2:00
  - WOLLYWOOD, CALLEDRINA, U.S. A. TWAS THE NIGHT BEFORE THE ACID TEST - 4:55

GENE NORMAN PRESENTS



## **MERCURY**

THE SOUND OF DISSENT VARIOUS

Side 1



STEREO SR-61203

1. INTRO - 3 parts - 2:37
2. POOR PEOPLE'S CAMPAIGN, SUPREME COURT BLDG., WASH., D. C. - 3:33
3. ANTI-DRAFT REMARKS - 3:00
4. PEACE MARCH, WASH., D. C. and NEW YORK - 4:14
5. LOYALTY DAY PARADE. NEW YORK - 2:44

Producer: Jack McMahon



## MERCURY

®THE SOUND OF DISSENT VARIOUS

Side 2



STEREO SR-61203

1. ANTI-WAR MARCH, NEW YORK
AND WASH., D. C. - 2:30
2. DEMOCRATIC NATIONAL CONVENTION,
CHICAGO - 5:28
3. CAMPUS - 1:30
4. WOMEN PROTEST - 1:45
5. MARTIN LUTHER KING - :55
6. EULOGY - 2:55

Producer Jack McMahon



**STEREO** Side 1

**BIG TOE 1** 

**OUR NAT'L ANTHEM** MALACHY'S BAR & GRILL **TEXAS TWEEZERS** THE DRUG CO. AVE MARIA **JESUS** (Total Time 25:30)

Music by The Joint Chiefs of Staff

Music by The Joint Chiefs of Staff

PROPOS, FLAT EDWARD, NEW YORK • MADE IN AMERICA



**STEREO** Side 2

**BIG TOE 1** 

RUBIN FLUSH COOL WATER FOR NIXON **CHICAGO** WASHINGTON AT VALLEY FORGE **RELIGION OF SORTS OUT OF DOORS GOD BLESS AMERICA** THE ONLY DOPE WORTH SHOOTING (Total Time 25:04)

Music by The Joint Chiefs of Staff

Music by The Joint Chiefs of Staff

MADE IN AMERICA

RECORDS, FLAT EDWARD, NEW YORK • MADE IN AMERICA

# **CRAIG HUXLEY**

## BENESIS PROJEC

Star Trek Theme\* / I Shall Rise Again In Pursuit of Orion • Mirror Image

Side A



Produced by Craig Huxley Sonic Atmospheres

101

All pieces composed by Craig Huxley except where noted\* All pieces published by Shades Music Co. (A S C A P) except where noted

\* Star Trek Theme - Composer Alexander Courage, Publisher Bruin Music In Pursuit of Orion - Published by Shades Music Co. / Worthal Music Co.

Sherma. U.S.A.

Sherma. U.S.A.

Solic Atmospheres 1984 14755 Ventura Blvd. Suite 1776 Sherman Oaks, CA 91403

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## **CRAIG HUXLEY** BENESIS PROJEC

Pull Free • Skylarking • Amber Waves of Grain Dénouement

Side B



Produced by Craig Huxley Sonic Atmospheres 101

All pieces composed by Craig Huxley except where noted\* All pieces published by Shades Music Co. (A S C A P) except where noted

Skylarking - Shades Music Co. / Monbach Music Co. Dénouement - Published by Shades Music Co. / Worthal Music Co

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## **CRAIG HUXLEY**

# SENESIS PROJEC

Dawn\* • Träumst du? • Gin Derra Fish Flying Over Water

Side C



Produced by Craig Huxley Sonic Atmospheres 101

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\* Dawn - Composed by Bela Bartok

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## **CRAIG HUXLEY** BENESIS PROE

Brisk Game\* • Genesis Project Guernica Reawakening

Side D



Produced by Craig Huxley Sonic Atmospheres

101

All pieces composed by Craig Huxley except where noted\* All pieces published by Shades Music Co. (A S C A P) except where noted \*Brisk Game - Composed by Dmitri Kabalevsky Genesis Project - Published by Famous Music Co. Guernica Reawakening - Composers Craig Huxley & Michael Mention



Sherman U.S.A.

U.S.A.

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"UN BIANCO VESTITO PER MARIALE



**STEREOMONO** 

1.	MARIALE	Ξ'
2.	L'APPUN'	TA

Musiche di FIORENZO CARPI Dirette da BRUNO NICOLAI

WEIATA QUALICATIONS ANABLIST SECULO

OUESTO DISCO. SABBILANO HITHIN RADIODIFFUSIONE



PADIDDIFFUSIONE DI QUESTO DISCO

#### "UN BIANCO VESTITO PER MARIALE



STEREOMONO

3:04 4:16 3:08

2:55

Musiche di Dirette da Bh Musiche di FIORENZO CARPI Dirette da BRUNO NICOLAI

WETATA DUPLICALITHE ANGULA STATE

ASSEL OF WHITE POLICE



#### RECORDS ARE LIKE LIFE ANDY PRATT

24-4015



SIDE ONE (POLP 80057)

- 1. WET DADDY 5:02
- 2. OLIVER 5:11-
- 3. SHINY SUSIE 7:41
- 4. LITTLE BOY HOUND DOG 1:00

All songs published by:

Seaweed Music/Intersong - U.S.A. (Ascap)
Chappell & Co., Sole agent

POLYDOR INCORPORATED.



**STEREO** 

## RECORDS ARE LIKE LIFE ANDY PRATT

24-4015



SIDE TWO (POLP 80058)

- 1. BELLA BELLA 4:35
- 2. MINDY 3:28
- 3. LOW TIDE ISLAND 4:52
- 4. RECORDS -- RECORDS (Records Are Like Life) 5:14

All songs published by:

Seaweed Music/Intersong - U.S.A. (Ascap)

Chappell & Co., Sole agent

Chappell & Co., Sole agent

POLYDOR INCORPORATED, NEW TORKS





# Blue Note

## Side 1

When Joanna Loved Me DOM MINASI Stereo

Stereo BN-LA258-G



## Side 2



# Blue Note

- 1. WITH A LITTLE HELP FROM MY FRIENDS 7:30
  (J. Lennon/P. McCartney) Macien Music, Inc. BM
- 2. WHAT ARE YOU DOING THE REST OF YOUR LIFE. 3)Au
  (From the United Artists Motion Picture "The Happy Ending")
  (A. Bergman/M. Bergman/M. Legrand)
  United Artists Muslin Co., Inc. ASCAP
- 3. I'LL ONLY MISS HER (When I Think Of Her) 4:20 (J. Van Heusen/S. Cahn) Warner Bros. Music ASCAP

Produced by Wade Marcus Executive Producer: George Butler Arranged by Dom Minasi @1974 United Artists Records, Inc. All Rights Reserved

#### THE UNUSUAL CLASSICAL SYNTHESIZER



WGS-8182-A STEREO



Side 1 331/3 RPM

1. TOCCATA & FUGUE IN D MINOR

(J. S. Bach, Arr. by M. Hankinson) Time: 7:00 2. VARIATIONS: MEIN JUNGES LEBEN HAT EIN END (J. P. Sweelinck, Arr. by M. Hankinson) Time: 3:32

3. SONATA IN D MAJOR (D. Scarlatti, Arr. by M. Hankinson) Time: 2:44 4. SONATA RONDO

(M. Clementi, Arr. by M. Hankinson)

Time: 3:20

MIKE HANKINSON & THE PUTNEY V. C. S. 3 SYNTHESIZER Licensed from RPM Records, South Africa Clan Music Pub. Co. S.A. (Pty.) Ltd.

(ASCAP) 1972. ABC Records. Inc.

#### THE UNUSUAL CLASSICAL SYNTHESIZER



TM

WGS-8182-B STEREO



Side 2 33⅓ RPM

1. CONCERTO IN A MINOR
(J. S. Bach, Arr. by M. Hankinson) Time: 2:55
2. EINE KLEINE NACHTMUSIK K525
(W. A. Mozart, Arr. by M. Hankinson) Time: 3:36
3. ITALIAN CONCERTO (J. S. Bach, Arr. by M. Hankinson) Time: 3:36
4. MOONLIGHT SONATA (L. von Beethoven, Arr. by M. Hankinson) Time: 4:58
MIKE HANKINSON &

THE PUTNEY V. C. S. 3 SYNTHESIZER Licensed from RPM Records, South Africa Clan Music Pub. Co. S.A. (Pty.) Ltd. (ASCAP)

P 1972, ABC Records, Inc.

#### **MUSIC IN 12 PARTS** Part 1

Composed by Philip Glass (20.30)

Produced by Philip Glass and **Kurt Munkacsi** 

Virgin Music (Publishers) Ltd

SIDE ONE 33 1/3 RPM **STEREO** 

**CA 2010** CA 2010-A

Manufactured in the UK

Records Lta

Records Lta

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Records Ltd

\*\*PROPRIED TO SERVED T

## **PHILIP GLASS MUSIC IN 12 PARTS** Parts 1 & 2

**MUSIC IN 12 PARTS** Part 2

Composed by Philip Glass (15.16)

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9 1974 Virgin Records Ltd © 1976 Virgin Records Ltd Records Ltd Produced by Philip Glass and



MRL 388 Side 1

"FREEDOM JAZZ DANCE"

THE NIGHT BLOOMING JAZZMEN

Under the Direction of Leonard Feather

1. FREEDOM JAZZ DANCE 6:36 (Eddie Harris: Hargrove Music BMI)

(Leonard Feather: Model Music ASCAP)

Productor Mainstream 3. (Con (Leona Records, Inc. New York, H.Y. Jon's

1700 Broadway



MRL 388 Side

Productor Aleinstream Records, Inc. NIGHT BLOOMING JAZZMEN Under the Direction of Leonard Feather

(Van Heusen-DeLange: Remick Music ASCAP)

1700 Broadway

· Mam York, H.Y. Jong

The Wallets To

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FRONT Totally Nude (2:52)

Composed by STEVE KRAMER Arranged by THE WALLETS Produced by JERRY STECKLING for VERMILLION EDITIONS LTD.

MINNE APOLIS, MINNESON

EDITIONS LIMITED TO THE Wallets The

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BACK

## How to Keep Time To Music

(3:59)

Composed by STEVE KRAMER Arranged by THE WALLETS Produced by JERRY STECKLING for VERMILLION EDITIONS LTD:

WINNEAPOLIS, MINNESOTA



#### COMPUTER MUSIC

STEREO H-71245-B



**STEREO** SIDE TWO (15:44)

Charles Dodge

(b. 1942)

Charles Dodge

Charles Do

## after the sunset again

words and music by ric masten

#### Barbie Doll\*

2. Wherever she went
She dresses in flags
When you tried to pick my wife
The hypothetical question
Hunkered down
Over the years
She's at it again
I have just wandered

side one

3. Robert and Nancy \* The lovers Reaching for a mile On the river

4. In a Telephone Booth\*

mono 33 1/3

Published and distributed by First Unitarian Church of Pittsburgh, Morewood & Ellsworth Aves., Pittsburgh, Pa. 15213. c 1973 Ric Masten. \*Songs published by Mastenville Music Pub. (BMI).

## after the sunset again

words and music by ric masten

- Running beside the highway Waiting in a white room No one knows what gpes on In the eye of the end To see a length of time
- 2. I, who had just entered In the throes of the affair Remembering what happened The Good Friday side of life With a kind of early innowance

mono 33 1/3

side two

3 The nesting marriage over Annual Relationship Renewal

k tes are one thing Billie's Christmas Song\* Once upon a time

Published and distributed by First Unitarian Church of Pittsburgh, Morewood & Ellsworth Aves., Pittsburgh, Pa. 15213. c 1973 Ric Masten. \*Songs published by Mastenville Music Pub. (BMI).





JAZZ FRIENDS

1. I'LL LOSE NO MORE 4:47
(T. Velarde)

2. IONY SPEAKS 8:40
(A. Pena)

3. CHEBA 5:10
(D. Salustiano)

Produced by: Boy Alcaide

OOM, ROPER ALLOO OF TO ALPOPARATION OF THE PROPERTY OF THE PROPE 41, PIGHTS OF THE MANUFACTURER & OF THE

## BADGER RECORDS

CHRIS SWANSEN
PULASKI SKYWAY

SIDE ONE

BA1001A

## 1. PULASKI SKYWAY

(by Chris Swansen; Badger, BMI Time: 20:04)

## BADGER RECORDS

# CHRIS SWANSEN PULASKI SKYWAY

1. OOH BABY

(by Chris Hills; Lovetruth, BMI. Time: 2:55)

SIDE TWO



BA1001B

- 2. SNOW
  - (by Chris Swansen; Badger, BMI. Time: 2:40)
- 3. HERE COMES MONDAY
  (by Chris Swansen; Badger, BMI.Time: 2:47)
- 4. MY GIRL (by Chris Swansen; Badger, BMI. Time: 2:42)
- 5. LES IBIS
  (by Chris Swansen; Badger, BMI. Time: 2:46)

# Roquel Rivera CHRISTIAN

**RECORDS** 

# GALILEA SOUND CASTELLANOS

001



LADO A

- 1. PAZ (V. Quinones)
- 2. NATHANAEL (A. D.)
- 3. MI TESTIMONIO (A. Sanchez)
- 4. DONDE PODRE ESCONDERME (J. S.)
- 5. SEÑOR A. QUIEN IREMOS (A. D.)

# Baquel R. CHRISTIAN

**RECORDS** 

# GALILEA SOUND CASTELLANOS

001



LADO B

- 1. MI GRAN LUCHA (A. D.)
- 2. SALMO 25 (A. D.)
- 3. CAMBIO MI VIDA (V. M. Santiago)
- 4. TOMADO DE LA MANO (A. D.)
- 5. DAVID DANZABO (A. D.)







# OLD TIME AND JUG BAND MUSIC

SIDE I

**ST-8** 

- 1, MOVING DAY (3:05)
  - 2. FISHER'S HORNPIPE (2:43)
    - 3. MY OLD MAN (2:45)
      - 4. DON'T GIVE ALL THE LARD AWAY (2:37)
        - ADAM AND EVE (3:09)
          - 6. SOME PUMPKINS (3:10)

SE STEREO D



# **F75/7**

**JAZZ 1981** 

High School for Performing and Visual Arts Jazz Ensemble
Bob Morgan, Director

SIDE ONE



MC 20142 STEREO

- 1. Maiden Voyage (6:30)
  (Herbie Hancock, arr. John-Everett Beal)
  (Hancock Music Co. / BMI)
- Sho' 'Nuff! (4:45)
   (Pete Vollmers)
   (Dallas Jazz Productions)
- 3. Boonie's Blues (8:17)
  (Dominic Spera)
  (Hal Leonard Pub. Corp.)

# F75A9

**JAZZ 1981** 

High School for Performing and Visual Arts Jazz Ensemble
Bob Morgan, Director

SIDE TWO



MC 20142 STEREO

- Some Other Time (6:35) Tony Campise, alto sax (Bernstein, arr. Don Elam) (Warner Bros. Music / ASCAP)
- 2. Outlaws (6:55) Bill Fitzgerald, trombone (Paul Hart) (Stanza Music)
- 3. Kä Ju Moe Samba (4:12) Kirk Whalum,
  (Mike Loveless) soprano sax
  (Dallas Jazz Productions)
- 4. Niehaus Original (3:45)
  (Lennie Niehaus)





## JUST-ICE **KOOL & DEADLY** (JUSTISIZMS)

- 1. GOING WAY BACK
- 2. THE ORIGINAL GANGSTER OF HIP HOP
- 3. FREEDOM OF SPEECH
- 4. MOSHITUP

5:01

5:28

4:55

4:58

PRE-5X

ALL SONGS PRODUCED AND MIXED BY JUST-ICE AND KRS-ONE. ALL LYRICS BY JUST-ICE.

ALL SONGS COMPOSED BY JUST-ICE AND KRS-ONE. MASTERED BY HERB POWERS AT FRANKFORT-WAYNE. KRS-ONE COURTESY OF BOOGIE DOWN PRODUCTIONS. ALL SONGS BEACH HOUSE MUSIC/ASCAP



## JUST-ICE **KOOL & DEADLY** (JUSTISIZMS)

- 1. KOOL & DEADLY 2. ON THE STRENGTH
- 3. LYRIC LICKING
- 4. BOOGA BANDIT BITCH

LPRE-5Y

6:32

4:32

3:30

5:53

33 1/3 RPA P.© 1987

ALL SONGS PRODUCED AND MIXED BY JUST-ICE AND KRS-ONE. ALL LYRICS BY JUST-ICE.

ALL SONGS COMPOSED BY JUST-ICE AND KRS-ONE. MASTERED BY HERB POWERS AT FRANKFORT-WAYNE. KRS-ONE COURTESY OF BOOGIE DOWN PRODUCTIONS. ALL SONGS BEACH HOUSE MUSIC/ASCAP



#### SIDE 1

# THE SOUND GENERATION: SOUL EXPRESSION



## STEREO 35797



"I'VE GOT RHYTHM" - 1:40 - Arr. Coates
"OUT OF MY HEAD" - 2:35 - Arr. Whitby
"TRIBUTE TO JIM WEBB" - 6:15 - Arr. Marsh

"CALIFORNIA SOUL" - 5:50 - Arr. Byrd

#### SIDE 2

# THE SOUND GENERATION: SOUL EXPRESSION



## **STEREO** 35797

"THE IMPOSSIBLE DREAM" - 3:40 - Arr. Coates

"WONDERFUL DAY" - 2;00 - Arr. Coates

"WHO CAN CHEER" - 3:20 - Arr. Coates

"FREEDOM MEDLEY" - 4:22 - Arr. Marsh

# BUDDAH RECORDS

## AIN'T NO BACKIN' UP NOW ISIS

\*1. AIN'T NO BACKIN' UP NOW (A. Toussaint) MarSaint Music, Inc. (BMI) - 3:30

\*2. ICY WINDS (A. Toussaint)
MarSaint Music, Inc. (BMI) - 3:06

D.J.Copy Not for Sale

#### SIDE A



**BDS 5626 A** 

\*3. OLD STORIES (A. Toussaint)
MarSaint Music, Inc. (BMI) - 4:19

\*4. GOLD (A. Toussaint)
MarSaint Music, Inc. (BMI) - 3:08

\*5. EAT THE ROOT (J. Fineberg)
Deposit Music Ltd./Wooden Weight
(ASCAP) - 3:45

\*Prod. by: Allen Toussaint for Radam Productions, Inc.

Executive Producer: Fun Gittman

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# BUDDAH RECORDS

## AIN'T NO BACKIN' UP NOW ISIS

\*\*1. BOBBIE & MARIA (C. MacDonald)
Deposit Music Ltd./Wooden Weight
(ASCAP) - 4:35

\*\*2. LOST ROMEO (S. Bass/J. McNeal)

Deposit Music Ltd./Wooden Weight

(ASCAP) - 3:47

D.J.Copy Not for Sale

#### SIDE B

BDS 5626 B

\*\*\*3. COME ONE, COME ALL (C. MacDonald/ G. Bianco) Deposit Music Ltd./Wooden Weight (ASCAP) - 3:53

\*\*4. SUNSHINE TREE (C. MacDonald)
Deposit MusicLtd./Wooden Weight
(ASCAP) - 2:44

\*\*Prod. by: Carol MacDonald for Radam Productions, Inc. \*\*\*Prod. by: Jeff Lane for Radam Productions, Inc. Executive Producer: Ron Gittman

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### JOHN CALE MUSIC FOR A **NEW SOCIETY**

#### Side 1

- 1. TAKING YOUR LIFE IN YOUR HANDS, 4:45
- 2. THOUGHTLESS KIND, 2:45
- 3. SANTIES, 5:56
- \*4. IF YOU WERE STILL AROUND, 3:24
- 5. CLOSE WATCH, 2:11
  - 6. MAMA'S SONG, :58

All titles written by John C except \* by John Cale and Sam Shepard

All titles published by

and Music (BMI)

Produced by John Cale P & @ 1982 Ze Records



Printed in U.S.A

C LeCology town

## JOHN CALE

MUSIC FOR A NEW SOCIETY

PB 6019

STEREO 331/3 RPM

#### Side 2

- 1. BROKEN BIRD, 4:43
- 2. CHINESE ENVOY, 3:11
- 3. CHANGES MADE, 3:12
- 4. DAMN LIFE, 5:11
- \*5. RISE, SAM, AND RIMSKY KORSAKOV, 2:12

All titles written by John Care except \* by John Care and Sam She sand

All titles published by Island Music (BMI)

Produced by John Cale

P & @ 1982 Ze Records

TE Mar

Marked of Med Saconts he had a Ch 9/335



## FEEL LIKE DANCIN'

PRL D690 AS SIDE A VOCAL



33 1/3 RPM TIME: 6:00

(M. STOKES, M. SCHLACHTER, L. STOKES)

# **ENCHANTMENT**

Published by Phylmar Music (ASCAP)/Willow Girl Music (BMI)
Mixed by Steve Hodge

Mastered by Bernie Grundman A Product of Prelude Records © 1985 PRELUDE RECORDS



# FEEL LIKE DANCIN'

PRL D690 BS SIDE B INSTRUMENTAL



(M. STOKES, M. SCHLACHTER, L. STOKES)

## **ENCHANTMENT**

Produced by Michael Stokes
Published by Phylmar Music (ASCAP)/Willow Girl Music (BMI)
Mixed by Steve Hodge

Mastered by Bernie Grundman A Product of Prelude Records © 1985 PRELUDE RECORDS







The African Bag Productions
Produced by James Davis

# MENTS OF NOW

**STEREO** 73018

1. ELEMENTS U. (2:12)

2. LOW GRAVY
(B. Black)
(B. Black)
(2:29)

3. LADY MACK
(B. Black)
(2:53)
(B. Black)
(2:53)
(B. Black)



The African Bag Productions Produced by James Davis

## MENTS OF NOW **BIG BLACK**

**STEREO** 73018

1. COME ON AND GET ... (If You Want It)
(B. Black)

2. BURUNDI POSE
(B. Black)

HOLLYWOOO, CALIF. GOODS. 15 P. HOLLYWOOO, CALIF. 15 P. HOLLYWOOO, CALI



#### BLUE MOUNTAIN EAGLE





#### STEREC

- LOVE IS HERE (4:25) Joey Newman
- 2. YELLOWS' DREAM (2:42) Joey Newman
- 3. FEEL LIKE A BANDIT (3:03) David Price

4. TROUBLES (3:07)
Carol Meyer-Bob "B.J." Jones

5. LOVELESS LIVES (3:25)
Poncher-Jones-Newman
(ST-C-691795CTH)

RECORDING CORP., 1841 BROADWAY, NEW YORK.



331/3 rpm



CHAP. 101 A

I. IIN	IHE	DEGI	MINITAL
2. ST	RAT	OVAI	RIOUS
O 1	11011	** * * * * * *	00D A

Stereo

CHAP. 101 A

© 1983

1. IN THE BEGINNING

1. O4

2. STRATOVARIOUS

3. HIGHWAY CODA

4. PERPETUAL MOTION

2. 45

4. PERPETUAL MOTION

2. 14

All tracks composed by Nigel Bates

All tracks composed by Nigel Bates





CHAP. 101 B

33½ rpm Stereo  1. FORWARD PROJECTION 2. HIGHLY STRUNG 3. TIN CAN ALLEY 4. WADI 5. BUBBLING UNDER	CHAP. 101 <b>B</b> ® 1983
1. FORWARD PROJECTION 2. HIGHLY STRUNG	3.50
3. TIN CAN ALLEY 4. WADI 5. BUBBLING UNDER	3.34 3.30 3.10 3.56 m <sup>2</sup>

All tracks composed by

Nigel Bates

Nigel Bates

Nights OF THIS RECORD PROHIBITED ALL RIGHTS OF THE MANUFACTURE BY

<sup>'\*C</sup>ORDED WORK RESERVED

# THE ORIGINAL GREAT N. W. HITS -- VOL. 2



JRL-7002 M O N O

1. LITTLE GREEN THING — Dave Lewis (Dave Lewis) Burdette Music Co. (BMI)

2. J.A.J. — The Kingsmen (Dave Lewis) Bolmin Music (BMI)

SOUL SEARCHIN —
 Gentleman Jim & The Horsemen
 (Douglas Morrison) Burdette Music Co. (BMI)

4. LIP SERVICE — Dave Lewis
(Dave Lewis) Burdette Music Co. (BMI)

 LINDA LU — Ron Petersen & The Accents (Ray Sharpe) Gregmark Music (BMI)

6. SHAKE IT UP —
Paul Revere & The Raiders
(Paul Revere-M. Lindsay) Travis Music (BMI)

# THE ORIGINAL GREAT N. W. HITS — VOL. 2



JRL-7002

MONO

1. SWEETS FOR MY SWEET —
Doug Robertson & The Good Guys
(Thomas-Schuman)
Brenner Music/Progressive Music (BMI)

2. GOODNIGHT MY LOVE — Darwin & The Cupids (D. Lamm-D. Robertson)
Don Robertson Pub. Co. (ASCAP)

3. THE MYSTIC ONE — Jack Bedient

(J. Bedient-A. Griggs) Burdette Music Co. (BMI)

4. PUT EM DOWN — Keith Colley (Keith Colley) Bamboo Music/ Burdette Music Co. (BMI)

Burdette Music Co. (BMI)

5. SEARCHIN FOR LOVE — The Devilles
(Wayne Gust) Burdette Music Co. (BMI)

6. TIP TOES — Bobby Wayne
(Boots Faye) Johnstone-Montei, Inc./
Camarillo Music Inc. (BMI)

S. NTSU JAZZ SIDE ONE STEREO LJ106A

1. NEVERBIRD (Ray Brown) 4:34

1. NEVERBIRD (Ray Brown) 4:34
2. MAN FROM TANGANYIKA (McCoy Tyner) 7:45
3. STRAIGHT NO CHASER (Thelonious Monk) 5:28

Lawrence, Ltd., Studio

LAR 73! STERFO SIDE TWO LJ 06B

1. MRS. DICKER (Mike Heathman-NTSU) 11:18

2 ANTELOPE ISLE (Henry Wolking-NTSU) 8:37

Lawrence, Ltd., Studio City, Studio

#### **BEN TOUSLEY**

"Standing There With You"

Side One



**WWM 001** 

- Oh, Had I a Golden Thread (Pete Seeger © 1959 Storm King Music, BMI) (2:22)
- 2. When? (2:08)
- A Place in the Choir (Bill Staines, © 1978 Mineral River Records (3:20)
- 4. Song for Barbara (4:13)
- 5. Hold On! (3:34)
- 6. I Have Called Out Your Name (3:53)

All selections by Ben Tousley, Whole World Music, except as noted.

(P) 1987 Whole World Music (BMI)

# BEN TOUSLEY "Standing There With You"

Side Two



**WWM 001** 

- Camerado (Charlie King, © 1983 Pied Asp Music, BMI) (4:35)
- 2. All in Our Name (2:40)
- 3. It's Not Too Late (4:09)
- 4. Climbing to the Stars as in a Dream (5:22)
- 5. Share Your Load (Willie Sordill
  - © 1983 Willie Sordill) (4:07)

All selections by Ben Tousley, Whole World Music, except as noted.

P 1987 Whole World Music (BMI)



### 'AUHEA 'OE E SANOE Field Recordings of Hawaiian Slack Key



SIDE

ONE 2.

Sanoe 4'15"
 Daniel's Mele No. One 2'

3. Ka-wai-puna-o-Ha'ao 3'20"

4. Latitu 1'40"

5. Ku'u-aloha-o-ka-'aina-malihini 2'55"

6. Maori Brown Eyes 2'35"

7. 'Aina o Lana'i 2'55"



### 'AUHEA 'OE E SANOE Field Recordings of Hawaiian Slack Key



## SIDE

- 1. Mo'orea 4'15"
- 2. Daniel's Mele No. Two 2'10"
- 3. Lei Nani 2'15"
- 4. Ua Kea o Hana 1'40"
- 5. Wai o ke Aniani 2'40"
- 6. He Aloha no o Honolulu 1'40"
- 7. Sanoe 3'45"



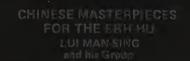
exceptional LP record for the directning listen,

LLST 7132 A

SIDE 1

- 1. Birds Ratirning Fo The Forest
- 2. Palace Under Augumn Moonlinhs
- 3. Triumph From The Eattlefield
- 4. West Linke Autumo Moonlight
- 5. Catkins In The Wine

Many making performance, broadcasting and entries of this stand of the



exceptional LP resurds for the discerning listener

LLST 7132 B

SIDE 2

- 1. Origles Singing In The Wing.
- 2. Visining to The Pulges
- 3. D
  - J. Admiration By Print Plateurs



### FREAK IN THE LIGHT OF THE MOON UNIVERSAL ROBOT BAND



FREAK WITH ME, 8:09

P. Adams; G. Carmicnest/PAP Music, Leeds Music (ASCAP) & Sug-Sug Music (ASCAP)

**FOOTSTEPS ON THE ROOF, 4:18** 

F. Adams & J. Hadroto P. & © 1978: Reff Greg Ent, 1650 P. & O. 1978: Reff Greg Ent



### FREAK IN THE LIGHT OF THE MOON UNIVERSAL ROBOT BAND



Stereo Master No.

#### **DOING ANYTHING TONIGHT, 7:06** G. Carmichael - Boogie Nite Music (SESAC)

DANCIN' DISCO PARTY, 7:47 P. Adams: Lite White Music (ASCAP)

Producer: to U.S. Carmichaer,
Arrangements by: G. Carmichaer,
P. Adams & J. Badiotto
P. & © 1978: Red Greg Ent.

P. & © 1978: Red Greg Ent.

P. & OFRED GREG ENTERPRISES INC.

# wumat

Wumat Productions P.O. Box 82

Newtonville Ma 02160

### **Guitar Bazaar** Brian Rolland

WM-1001	2.00	SIDE ONE
stereo		(17,57)
1. Bright Side U	P	(6:38)
2. Flatpicker's Fantasy		(5:39)
3. Madrigal		(2:25)
4. Song for Pelle		(3:15)

Composed and arranged by Brian Rolland

9 1982

# wumat

Webal Productions PO Box 82 Newtonville Ma 02160

### **Guitar Bazaar** Brian Rolland

WM-1001 Stereo

1. Cancion

2. Gesualdo's Blues

3. Suite: Una Vispera Flamenca

SIDE TWO (15:55)

(4:14)

(3.52)

(7:49)

Composed and arranged by Brian Rolland 8 1987



#### **MOUNTAIN BLUES**

Side 1 331/3 RPM 511-A

- 1. RAILROAD BLUES Sam McGee
- 2. LEFT ALL ALONE AGAIN BLUES -Lowe Stokes
- 3. CARELESS LOVE Jimmie Tariton
- 4. LEAKE COUNTY BLUES -Leake County Revelers
- 5. FARM GIRL BLUES -Carolina Tar Heels
- 6. DOWN SOUTH BLUES Doc Boggs



#### **MOUNTAIN BLUES**

Side 2 331/3 RPM 511-B

- 1. CANNON BALL BLUES Frank Hutchison
- 2. CARROLL COUNTY BLUES Narmour & Smith
- 3. BROWN SKIN BLUES Dick Justice
- 4. CURLEY HEADED WOMAN Burnett & Rutherford
- 5. CUMBERLAND BLUES Doc Roberts
- 6. JOHNSON CITY BLUES Clarence Green

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33<sup>1</sup>/<sub>3</sub> RPM RUB 018 One Side STEREO

P 1976 Rubber Records

MCPS

# BROKEN DOWN GENTLEMEN JOHN LEONARD & JOHN SQUIRE

1. WHITBY MAID (Leonard) Copyright Control)
2. SOME TUNES

McSHANE
 DREAMS OF A BRITISH MAN OF WAR (M. Carter/Trad.)
 Copyright Control

5. THE LIBRARIAN (J. Conolly) Maypole Music
All others trad, arr. Leonard/Squire Copyright Control
Issued by Mawson and Wareham (Music) Ltd.
Newcastle-upon-Tyne

RECORDS

STEREO

STEREO

1331 RPM

331 RPM **RUB 018** The Other Side

**STEREO** 

1976 Rubber Records

#### **BROKEN DOWN GENTLEMEN** JOHN LEONARD & JOHN SQUIRE

- 1. DOWN WHERE THE DRUNKARDS ROLL (R. Thompson) Warlock Music
- 2. BROKEN DOWN GENTLEMEN (Leonard/Trad. arr. Leonard/Squire)
  - Copyright Control 3. WILLIE O' WINSBURY
  - 4. SOME MORE TUNES
  - 5. I WISH I WAS IN ENGLAND (C. Moore) Copyright Control All others trad. arr. Leonard/Squire Copyright Control Issued by Mawson and Wareham (Music) Ltd.

Newcastle-upon-Tyne

## INSIDE BERT SOMMER BERT SOMMER

**ELS 3600** 

ELS 3600 A SIDE A

eleuthera



1. SMILE (Bert Sommer) 3:02 2. IT'S A BEAUTIFUL DAY (Bert Sommer) 3:00 3. ELEUTHERA (Bert Sommer) 2:16 4. THE GRAND PIANIST (Bert Sommer-Mike Brown) 2:25

5. UNCLE CHARLIE (Bert Sommer) 2:27 6. I'VE GOT TO TRY/ (Bert Sommer) ZIP ZAP MEDLEY (Dan Sullivan-Bert Sommer) 4:25

All selections published by Luvlin Music, Inc./
Magdelena Music, Inc. - BMI

Produced by Artie Kornfeld

Arranged by US

Arranged by US

Lang Adventures • Distributed by All selections published by Luvlin Music, Inc./

### INSIDE BERT SOMMER BERT SOMMER

ELS 3600

ELS 3600 B SIDE B

ELEUTHERA

1. AMERICA (Paul Simon) 3:16 2. MAMA, IF YOU'RE ABLE (Bert Sommer) 2:07 3. FRIENDS (Bert Sommer) 3:15 4. ON THE OTHER SIDE (Bert Sommer) 4:34 5. HERE IN THE TIMELESS LIFE (Bert Sommer) 2:40 6. WE'RE ALL PLAYING IN THE SAME BAND (Bert Sommer) 3:17

All selections published by Luvlin Music, Inc./ Magdelena Music, Inc. - BMI except for America by Charing Cross Music-BMI

Produced by Artie Kornfeld

Arranged by US

Arranged by US

Lang Adventures • Distributed by Buddath Records





Side 1



STEREO SR-61199



1. UNCLE HENRY'S BASEMENT - 2:06 2. IF 1. HAD A DREAM - 2:25 3. (Slow Down Little Jaguar) COUNTY LINE - 3:02 4. GIRL FROM FRANCE - 2:35 5. YOU TWO - 1:33

6. BIG BOY PETE . 2:18 7. "OH" PEARL - 4:22 Produced by: Bob Wyld & Art Polhemus for Longhair Productions



mercury mercury L.A.M.F.

**BUNKY & JAKE** 

Side 2



**STEREO** SR-61199

2. I AM THE LIGHT - 5:20 3. CADILLAC BLEU - 3:18 4. ONE MORE COWBOY - 3:12 5. I WAS A CHAMPION - 4:01 Produced by: Bob Wyld & Art Polhemus for Longhair Productions

1. BUMP IN MY GROOVE - 3:30

VAREO AND DISTRIBUTED BY MERCURY RECORD

hinsiaw

© P Copyright 1987 Redcoat Records Nutting Lane, Westford, Mass.

# Bob Wey and Pamela Roberts EAR-RELEVANCE

Side One



RCR-05 Stereo 33-1/3 rpm

- 1. Spotted Pony / Road to Boston / Whiskey Before Breakfast (trad., 3:34)
  - 2. Fiddlin' Around (traditional, 2:45)
  - 3. When You and I Were Young, Maggie (J. A. Butterfield 1866, 3:00)
    - 4. Overture to "William Tell" (G. Rossini 1828, 3:38)
      - 5. Gentle Maiden / The Hundred Pipers (traditional, 4:09)
        - 6. Scarborough Faire (trad., arr. P. Simon 1966 BMI, 3:13)
          - 7. Everything's Alright / I Don't Know How to Love Him (A. L. Webber 1970 ASCAP, 5:19)

© P Copyright 1987 Redcoat Records Nutting Lane, Westford, Mass.

# **Bob Wey and Pamela Roberts EAR-RELEVANCE**

Side Two



RCR-05 Stereo 33-1/3 rpm

- Every Day / Love Potion No. 9 (B. Holly 1957 BMI; J. Leiber & M. Stoller 1959 ASCAP. 3:51)
  - 2. Victory Rag (traditional, 2:38)
  - 3. Bonnie James Campbell (traditional, 2:21)
    - 4. March of the Toreadors (G. Bizet 1870, 2:25)
      - 5. Lonesome Robin / Greensleeves (B. Coltman 1972 BMI;
        - F. Cutting c. 1590, 8:29)
        - Mockingbird Hill / Listen to the Mockingbird (V. Horton 1949 ASCAP, S. Winner 1856, 3:59)

#### SHOOSTRYING RECORDS

#### SOCIOLOGICALLY SINGING, VOL. II

Songs Written A Performed by Lionel S. Kilberg Bass Philite Austin Gelter

Side 1



SH 751 XIV 143751

- 1. SHOTHER LICKEL'S T.V. TOUCH
- 2. THE GREAT SOCIETY
- 3. A CRY FROM THE PAST 4. DISCOMBOBULATED CAT
- S. RAILWOAD SYDY
- 8. MOTHER

#### S N O O S T R Y I N G REGORDS

#### SOCIOLOGICALLY SINGING, VOL. II

Songs Written & Performed By Lloret S. Kilberg Buss Fidale: Austri Gelzer Guitar: Mike Miller

Side 2



SN 751 XTV 143752

- 1. ON THE LIGHTS
- 2. WHEN THE LIGHTS WENT OUT
- 3. LINILEY & GUINN
- A CELEVIAL DAZE
- S. YOU'VE A NAME
- 6. MAKES ME NO NEVERIAIND
- 7. SO MANY FAREWELLS

#### SHOOSTRYNG RECORDS

THE RESTAURT OF THE PARTY OF

#### SOCIOLOGICALLY SINGING, VOL. III

Songs Writter M. Plutermed By Lieuch S. Kilberg Best (180)c. Author Gelson Guitar Milly Miller

SIDE I



MG-202,233

- I. YOU BUYERS A SEERS THE
  - 2: MAKE IT WORK O'AT
- 2. LIFF VS BACK OPON THE TREE 2:01
  - 4. PHYSICAL FATMESS 3-93
  - 3 AIRT IT OWEUL 2:15
  - A THICK CHICK CLICK 1913
  - 7: THE CEMBUS TARES KNOWS 2-41

#### 5 H O O S T R Y N G RECORDS

220 E. 285 ST., N.Y.C. 18008

#### SOCIOLOGICALLY SINGING, VOL. III

Songs Written & Performed By Lionel 5, Rilberg Bass Fldille: Austin Geleve Guivar Mike Millor

SIDE 2



MG-202,234

1: I LIKE THE WORK I DO 3:00

2. DOES IT MAKE A DIFFERENCE TO YOU 2:05

3 RATHER ODD 3:04

4. A NICKEL WON'T BUY NOTHIN' 1:38

5. THERE ARE RIOTS 1:0"

6. THE RIG PUSH 1:25

TOON'T SMOVE THE SUNFREASS 2.08

# "DON'T BET ON IT!"



#### JOHNNY LUCAS' OWN STORY

This is the true story of Johnny Lucas ---- a compulsive gambler. It is a fascinating and revealing story of Lucas' 52 years of obsession. On this LP, Lucas tells in his own words a tale of incredible situations --- spiked with humor and twisted with the tragedy of his compulsion. He relates how he started gambling at the tender age of 11 --- what it did to his schooling --- how he ran away from an opportunity to live a normal, wholesome life --- how he finally "jumped a freight" with no particular destination in mind. The following exerpt is a glimpse of his feelings as he looked back to that unfortunate beginning:

"I should have shouted 'Giddey up mules' instead of screaming 'Whoa.' Yes, this is what happened when I got off that wagon at the age of 11. A couple of boys rolling a pair of bones, some people call them dice, and for over a half-hundred years I guess I have rolled over 10,000 bones. I rolled them on blankets, on the floor, in barns, boxcars and on the glittering dice tables. If I could measure every foot those bones galloped, I would say the distance would reach around the world 36 times, and if every

pasteboard, some folks call them cards, that I have shuffled and dealt were a dollar bill, it would pay the national debt. If soap makers were to make soap out of every nag I bet and lost on, there would be enough for everybody on earth to bathe five times a day for the next 25 years. Perhaps this is an exaggeration, but that's the way I sum it up. I don't want it to sound funny, because it wasn't. It was a very long trip."

Johnny recalls a breathtaking incident when as a 'teen-ager' he missed death by inches in a poker game with a group of hardened men.

Still in his teens, he tells of stashing his "winnings" under his mattress in his room above a bakery where he was employed. When an explosion and fire swept the building, he had the choice between saving his money or saving a life.

Lucas relates how gambling destroyed three marriages. His first wife, whom he met when she was just sixteen, tolerated his compulsion for 19 years. The heartache of her leaving has lingered with Johnny throughout his life.

Who is this compulsive gambler? He is just one of the millions in the United States. Meeting this distinguished looking, articulate and well-mannered man on the street one would easily mistake him for a doctor, lawyer or banker. His natural ability carried him to the top as a salesman in many endeavors, but his compulsion to gamble brought about a systematic destruction of his "honest" efforts.

This long-play record covers all this and much more. In 1965, while in a Portland, Oregon hotel, he had a sudden awakening to the folly of his life. Since then he has been sharing his experiences with others, and now has made a most unusual story available through this recording.

"Don't Bet On It" is a sincere and determined effort by Johnny Lucas to describe the pitfalls of gambling. It might be the best investment the buyer will ever make. It is an "insurance policy" for any home. The message could save many from divorce, financial difficulties, juvenile delinquincy and crime.

If this account of 52 lost years discourages just one person from gambling ---- then Johnny Lucas will consider himself a winner ---- a BIG Winner!



Recorded in Eugene, Oregon by Century Records Records may be ordered by writing Century Records, 2568 Jasmine St., Eugene, Oregon 97402





IMMEDIA, INC. In Association With The Entertainment Industries Council, Inc.

# DRUGS AND AIDS PREVENTION CAMPAIGN



(Part One in a Two-Part Series)

A public service of the National Institute on Drug Abuse U.S. Dept. of Health and Human Services

The "Stop Shooting Up AIDS" Campaign is directed at intravenous drug users, about 20 to 40 years old, their sexual partners, and others close to them. The enclosed radio public service announcements (PSAs) contain messages related to the three ways of transmitting AIDS: 1) sharing needles, 2) sexual relations, and 3) pregnancy and childbirth. The series features four HIV positive people who share their stories with the listener. Enclosed is part one in a two-part series of radio PSAs. Part two is scheduled for release in the fall, 1988.

- 1. "HIV Positive, Jose" :30
- 2. "HIV Positive, John" :30
- 3. "HIV Positive, Michelle" :30
- 4. "HIV Positive, Sol" :30
- 5. "Baby" :30
- 6. "IV Drug Users and Pregnancy" :30
- 7. "Shooting Gallery" :30

- 8. "Scared A" (Black Speaker) :30
- 9. "Scared B" (White Speaker) :30
- 10. "IV Drug Users and Treatment":30
- 11. "My Man" :30
- 12. "IV Drug Users and Sex" :30
- 13. "Rap Song" :60

For more information on the radio materials, contact the National Institute on Drug Abuse, Office for Research Communications, Room 10A-54, 5600 Fishers Lane, Rockville, MD 20857, telephone (301) 443-1124, attention Richard Sackett

The "Stop Shooting Up AIDS" Campaign was produced by Professional Management Associates, Inc. under contract to the National Institute of Drug Abuse, U.S. Dept. of Health and Human Services. Production was in cooperation with IMMEDIA. INC. and The Entertainment Industries Council, Inc. Warmer Communications, Inc.

# The Best Of REVEREND WILLINGHAM

THE NEW WALK
SLEEP ON MOTHER
THE 133RD PSALM
HOW I GOT OVER
WHAT ABOUT ME
A TALK ABOUT DRUGS
SWEEP AROUND YOUR OWN DOOR
ARE THE CHILDREN OR PARENTS TO BLAME
PRAYER FOR A NEW YEAR
THAT'S THE SPIRIT





### The Best Of

# REVEREND WILLINGHAM

#### REVEREND WILLINGHAM

Reversa: Ruben Willingham, from Augusta, Georgia has become known throughout the land as a greacher, teacher and singer. The Reverend is most widely known through his long association with The Swanee Quintet, It was with this nationally famous group that Reverend Willingham first gained tional attention. After about twenty years of service with the Swanee Quintet. It was to the Reverend launched out to his own as a soloist, and later worked with Johnny Jones, another former Swanee Quintet member, and the Johnny Jones singer. This album contains selections which have been his for the Rev. since his departure from the Swanee Quintet. However, "That's The Spirit", was recorded while he was still with the group. "The New Walk" and "How Lot Over" features the Swanee's in the background. Even after Reverend left the Swanee's they often worked together on the stage and in the recording studio. He is also noted for his outstanding prayers. "Prayer for the New Year" is a good example of his sability to deliver, Although he has been referred to as the "funklest" and "countriest" quartet singer of his time, Reverend Willingham is without doubt one of the most popular.

#### Side 1

The New Walk Sleep On Mother The 133rd. Psalm How I Got Over What About Me

#### Side 2

A Talk About Drugs Sweep Around Your Own Door Are The Children Or Parents To Blame Prayer For A New Year That's The Spirit

Produced by Shannon Williams Re-orded In Nashville, Tennessee at Woodland Sound Studios Album Cover Design, Dan Quest and Associate

P 1974 Nachborg Record Co. Nashborg Record Co. -- 1911 Wordland St. — Nashville, Tenn. 71 (b)













# ROBERT BAKER pardon me for being so friendly but this is my first soltrip



THE RHYMER HAPPY BIRTHDAY GOD TONTO BILLY GOAT GRUFF THE BEES THE SAGA OF THE LONESOME SPERM HI DIDDLE DIDDLE DOCTOR DOCTOR MRS. BELLADONNA LOVE THE BARY

TWAS THE NIGHT BEFORE THE ACID TEST



a seagull brick molecule bouncing on the head a nickel ferry cornmuffin flew out of my mouth and gobbled up the sun shaky yogurt central park morning last may somewhere so i left new york san franciscó the capital of the universe flying saucers dont come there they leave from there the whole city

is actually just a front for 700,000 psychedelic martians on a field trip posing as straight and hippy citizens and that many brothers and sisters of the faith cant be all just rose colored glasses

Tobe colore gran

ROBERT BAKER

GNP 2027

Pardon me for being so friendly but this is my first LSD trip
"recorded live in San Francisco"

#### SPECIAL THANKS TO

THE MAD HATTER BRER RABBIT BRER BAR BEAUTY THE BEAST RAPUNZEL HAPPY DOPEY DOC GRUMPY SLEEPY SNFF7Y BASHEUL HANSEL GRETEL THE HOUSE GINGERBREAD WHIPPED CREAM STROMBOLI PINOCCHIO GEPPETTO THE WHALE NINA PINTA SANTA MARIA CONESTOGA WAGONS CHEERIOS LINCOLN LOGS ERECTOR SETS AND SUNNY SUNDAY AFTERNOONS

#### SIDE 1

#### SIDE 2

THE RHYMER	THE SAGA OF THE LONESOME SPERM

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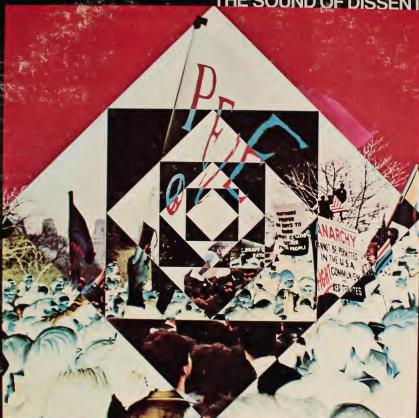
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PHOTOGRAPHY BY JOAN O'CONNOR AND RAY ANDERSEN

#### NOT FOR BROADCAST

PRODUCED BY ROBERT BAKER FOR BLUE SKY PRODUCTIONS

THE SOUND OF DISSENT



MERCURY STEREO SR 61203

mercury

#### THE SOUND OF DISSENT

THIS IS A SOUND OF OUR TIME, "The Dissenting '60s" is as apt an epithet as "The Roaring 20s."

It's quite possible that some people associate this sound only with unpleasant situations and don't consider it entertainment, but I remember hearing someone say that it would be terribly exciting to really feel what it's like to live in your own time. Well, that is how I feel about this record.

One can appreciate that in this concept there is no of the can appreciate that in this concept trief is in place for comment anywhere in the preparation of this record. I have no reason to doubt the sincerity of anyone whose voice you hear, and I know how important it is that the remarks, feelings, and attitudes of these people not be misrepresented either in the editing required in the arrangement of the material or in the music which are the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the music which the control of the material or in the control of the music which the control of the music which the control of the music which the control of the musi accompanies it. The editor is completely satisfied to be a witness.

Many of the voices will be easily identified as those of 'newsworthy' celebrities, but I think the real interest for the listener is in hearing them perform as part of a "cast of thousands." There are no small parts in this production. Much of the excitement, for me, is from the actual sounds of the voices captured at the peak of involvement.

No sound effects have been added. The claxon sound in the Paris Students' Riot is the horn on the riot squad cars. The noise at the end of the Peace March in Washington, D.C. is the sound of the podium being broken up as part of the audience rushes the speaker.

i have tried to maintain a continuity of theme as well as chronology in the sections. However, all the people whose voices are heard were not necessarily people whose voices are heard were not necessarily present at the same time and place. For example, in the Poor People's Campaign section, it is obvious that George Wallace and Father Groppl were not on the steps of the Supreme Court Bullding at the time of the demonstrations. George Wallace's remarks referred to street demonstrations which required police intervention to restore order in Washington, D.C., and Father Groppl is referring to the Poor People's demonstration at the funeral of Martin Luther King, who had intended to lead the Poor People's Campaign in Washington, D.C.

In the Democratic National Convention, I have at-tempted to use a sort of audio 'split screen' device to present what was happening in the Convention Hall with what was going on downtown in the streets, because these events were concurrent. On a stereo record player you can hear excerpts from Mayor Alloto's nominating speech for Vice President Humphrey from one speaker, and from the other, everything breaking loose downtown. We do not know if these events occurred at exactly the same time but they did occur in the same evening. THESE ARE THE SOUNDS OF DISSENT.

- 1. INTRO 3 PARTS (2:37) Eerthe Kitt
- Peris Students' Riot Adem Cleyton Powell
- POOR PEOPLE'S CAMPAIGN (3:33) Supreme Court Bidg., Wesh., D.C. indiens, Blecks end Mexicans
- Dr. Relph Abernathy George Wellece Chant "We want justice" Fether Groppi ANTI-DRAFT REMARKS (3:00)
- Dr. Spock Rev. Wm. Coffin Dr. Spock Sen. E. McCerthy
- PEACE MARCH (4:14) Wash., D.C. and New York Sen. Stennis Mertin Luther King Stokeley Carmicheel Young Black Men Glr! Singing "Americe" Al Capp Clinical Psychologist
- Rush of podium LOYALTY DAY PARADE (2:44) w York Thomas Gleeson, I.L.A. Pres.
- Member of Vets end Reservists Ageinst War in Viet Nam Peul Kresner, editor of "The Reelist" Harry Hirshfield, Jr. Two New York cab drivers

- 1. ANTI-WAR MARCH (2:30) New York end Wash., D.C Mike Donovan, Locel 34 Bricklevers Union Women has a son, dreft age Men with sign men cerries N.L.F. fleg man carries American flag men protests protestors
- Women implecebly opposed to war George Wellece 2. DEMOCRATIC NATIONAL CONVENTION (5:28)
- Excerpts from Meyor Alloto's nominating speech concurrent with clash in street Wisconsin delegate in Hall with reporter blinded with teer gas in the street Illinois Netionel Guerd Col. Robert Strupp Bishop Edward Crowther Whitney Young
- 3. CAMPUS (1:30) Hubert Humphrey Sen. E. McCerthy Howard University People Smith College giri, fasting
- WOMEN PROTEST (1:45) Ducks Woman Power 'We kill those who do not want war 'Society is perverted'
- 5. MARTIN LUTHER KING (:55)
- 6. EULOGY (2:55) Jemes Fermer Stokeley Cermichael Sen, Robert Kennedy
- MUSIC WRITTEN BY DAN ARMSTRONG BASE AND GUITAR BY DAN ARMSTRONG DRUMS AND VARIOUS OTHER PERCUSSION INSTRUMENTS BY DONALD McDONALD
- STUDIO MUSIC RECORDED BY CHUCK IRWIN PRODUCER JACK MCMAHON RECORD MADE BY JACK McMAHON



0



The title of this album is shocking to some. Mere mention of the word, "homosexuality," is repulsive to many. But homosexuality everywhere. The experts say that one out of every six males is homosexually oriented in our heterosexual society. The subject is championed by some, sanctioned by others, and abhorred by still more. For the majority of Americans, it is ignored and misunderstood.

This album brings you words where there has been silence. It attempts to find truth where there has been myth and mystery.

It was not easy to gain the confidence of the homophile for he lives in a psychological ghetto; the walls are his constant fears of exposure. We spent months in search of those who would give their trust and would speak. Medical and sociological authorities aided us. Researchers and universities who are working closely with the homophile gave us frank answers. But most

important, homosexuals were willing to introduce us to others of their fraternity. Homophile organizations in New York, Washington, D.C., Los Angeles, Chicago and San Francisco gave us guidance in finding homosexuals who were not medical patients, members of a movement or a research program. We found that the person who was reluctant to even talk about his homosexuality said more to us than someone who was immediately willing to give us his success story.

The interviews were conducted not in studios or offices but in homes, at beaches, picnics, hotel rooms and, in one case, even in a prison. Obviously, the names, dates and places have been changed to protect those who feel that our society has not come far enough along the road in opening the doors of their phetto.

In the end, there were 118 hours of recorded interviews with 82 people — 64 of them homosexuals. Some of the discussions were

relatively short, lasting less than an hour. Others went on for hours and hours. From a five-hour discussion, we used one line which summed up the entire interview, "I never thought he would leave his wife and come live with me." None of the interviews were worthless for they all provided the foundation from which this ablum was made. The distillation of these tape recordings begins to enlighten us about homosexuality.

In writing the narration for the album, Robert Jennings exposed the fine grey shadow area that is often lost between the black and white of the experts.

No journalistic endeavor can provide all the answers but it can indeed throw a great deal of light and, in this case, hopefully open the doors to the "other world" known as homosexuality.

Lawrence Schiller Photojournalist

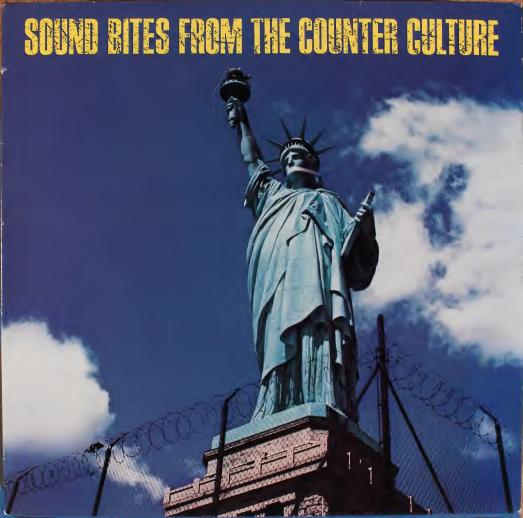


Homosexuality in the American Male follows LSD and Why Did Lenny Bruce Die? as the third in a series of albums that explore vital issues in the search for truth.

Recordings and Interviews by Lawrence Schiller Narration Written by Robert Jennings Narrator: George Kennedy

Produced by LAWRENCE SCHILLER





#### **WARNING:**





May contain explicit lyrics descriptive of, advocating, or encouraging one or more of the following:

sodomy

incest

bestiality

sadomasochism

adultery

any form of sexual conduct in a violent context

nudity

satanism murder

morbid violence

the illegal use of drugs, or

the use of alcohol

Contains Sound Bites from the spoken words of: Hunter S. Thompson, Eugene McCarthy, Bob Guccione Jr., Dr. Timothy Leary, Abbie Hoffman, Henry Rollins, Jello Biafra, Danny Sugerman, Jim Carroll

The Artists on this record oppose censorship of any kind

#### PARFNTAL **ADVISORY**



SIDE ONE

#### HUNTER S. THOMPSON "FEAR AND LOATHING" (5.34)

#### **EUGENE MCCARTHY**

"THE BIG THREE", 5-360

#### BOB GUCCIONE JR.

"WE DID IT"

#### DR. TIMOTHY LEARY

"THINK FOR YOURSELF" (6004)

#### ABBIE HOFFMAN

"JUST SAY NO!" (\*12)

#### HENRY ROLLINS

"THE VIRTUES OF BLACK SABBATH" (419)

#### . JELLO BIAFRA

"EXCERPTS FROM TALES FROM THE TRIAL"\*

#### DANNY SUGERMAN

"ON JIM MORRISON" (700)

#### JIM CARROLL

"GUITAR VOODOO" -553

PRODUCED BY DAVID SWINSON A

PRODUCED BY DAVID SWINSON'A BILL STANKEY Associate Producer Gail Shepherd & Greg Werckman Engineered & Edited by Max Solomon, Max Sound, Long Beach Sound Engineer for Bob Guccione Jr. Ted Houghton

Eugene McCarthy recorded at WPLR Studios. New Haven, CT
Mastered at Atlantic Studios, NYC by Dennis King
A & R Direction: Toby Erimerich
Art Direction: Toby Erimerich
Art Direction:

Cover Art: Jill Markey Speakers provided by International Talent Associates Ltd. Choton, CT

Special Thanks To.
Resonany Carroll, Ornain Eralp, Mary Lalls Stankey,
Richard Greeo (Bogart's), AW (GO, Brendon Mullen,
Chib Lingerie, Fried Dale, Tom Swinson, Seeve Ruskin,
Chib Lingerie, Fried Dale, Tom Swinson, Seeve Ruskin,
Tim "Buckethead" Bechert, Right Arm Rener Stevens,
Happering Magazine, Spin Magazine, Spin Magazine,
Ronald and Nariey Reigan, Drik Hitder, Munuel
Rodingsen, Manuel Noninga, The 1910 Frant Gum Special Thanks To:

\*From the album "High Priest of Harmful Matter— Tales From The Thal." Courtesy of Alternative Tentacles Records. Produced by Bratra
Edited by John Cumberti at Hyde Street Studios,

San Francisco, CA Live engineer: Adrian DeMichele Special thanks: Jill Fraser, Harvery Kubernick, Pippin Youth

This album is dedicated to the memory of Abbie Holfman one of the greatest orators of our time and to all those who believe in the spoken word.



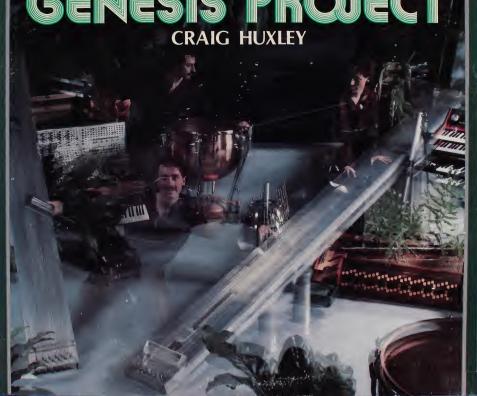






DOUBLE ALBUM New Expanded versions NOT in Original Soundtracks Star Trek and The Disappearance

# GENESIS PROJECT CRAIG HUXLEY





The Young Craig: guest on the "Starship Enterprise

"Genesis Project" Craig has been so closely involved with the Star Trek series that there was no surprise that Producer Harve Bennett and film composer James Horner requested Craig produce an original composition for the phenomenal Genesis Project sequence of "Star Trek II: The Wrath of Khan" and again in "Star Trek III: The Search for Spock". This cut is a newly arranged, digitally recorded and expanded version of that 48 track piece not found on the soundtrack.



# GENESIS PROJECT

#### **CRAIG HUXLEY**

Imagine yourself effortlessly skating thru a strange and wondrous cluster of nebulae, situated on a station so fertile, so abundant with spurts of wild growth, so unpredictable in its display of delights, that your very being is being massaged by each and every outbreath of this refreshening genesis. now open your ears...to sonic atmospheres.

Side A Star Trek Theme\* / I Shall Rise Again
In Pursuit of Orion • Mirror Image

Side B Pull Free • Skylarking

Amber Waves of Grain • Dénouement

Side C Dawn\* • Träumst du? • Gin Derra Fish Flying Over Water

Side D Brisk Game\* • Genesis Project

All pieces composed by Craig Huxley except where noted\*
All pieces published by Shades Music Co. (A S C A P) except where noted

#### Produced by Craig Huxley

mindown engineering by Craig Huxley • 88 Track engineering assistance by Cary Chase, Michael Steams and Tim Wilson mixed at The Enterprise Recording Studios — AMK 2500 Console graphic design by Coroge Landow • photography by Thomas Winz drum set, simmons, linn, percussion, tympani - Cary Chase drum sets (Star Trekl) Shall Rise Again) - Harvey Mason and Cary Chase cello solo - Fred Kaiz • tummet, flügelhorn - Jerry Hey flutte family & Henor sax - Hyman Katz • saxes (Minro Image) - Terry Harrington yamaha CS1 digital (Cuernica Rewakening) - Michel Mention Carig Husley performing on: Clavichord, Synacher II, Serge Modular System, Steinway, Yamaha CS1, Jupiter 8, 360 Systems Bass, Tubulonin, DX7 Moog Vocoder, Publison, Shakuhach, BLASTER Beams

Craig Husley's mithelizer performance and programming is featured on Michael Jackson's "At" and "Thiller", Quincy Jone "The Dude", Frank Sisnata's new "Lik My Lady", "Barnes Ingam", "Heartilght", "Making Love", "Saar Thek I, III, III, "Frierior", "Outland", "Call People," New York, New York, "Steep Lot Report of the Proposed of the Proposed and Proposed Andread An

101 db of thanks to Quincy and Bruce, Mr. Barry White, Johnny Rubinstein, Tom Scott, Meurice Jarre, Tomeny Chong, Jerry Towe that sweezer Goldsmith, Carl Fortina, David, Bobby, Callsta, and Buffalo Carradine, AnekTAC, conooles, Cary David, Professor Ery Wilson, Hottod Chris (The Limousine Connection), dearest Derra, and "round the clock" Them at Audo Affects studio gest.

"The Disappearance" film stars Donald Sutherland, Christopher Plummer and John Hurt as secret agents playing out an elaborately setup "shal". Cinematography by John Alcott (Barry Lyndon), Score by Craig Huxley.

"Gin Derra" is the Japanese name for black cod sushi • "Guernica" is a town in Spain "Träumst dur" simply asks: do you dream?

\*Brisk Game \*Composed by Dmiltri Kebolevsky • \* Down - Composed by Bele Bartok
\* Star Trek Theme - Composer Alexander Courage, Publisher Bruin Music
Caernica, Retwankering - Composed by Crise Hustley & Michael Medision
Skylerking : Published by Shades Music Co. - Montach Music Co. • Genesis Project - Publi

Skylorking: Published by Shades Music Co. Montack Music Co. • Genesis Project - Published by Famous Music Co. 
Disouement/ fit Pliftuit of Opion - Published by Shades Music Co. • Worthall Music Co. (from - "The Disappearance")





Traig Huxley: performing on the Blaster Beam with Synclavier on auto loop



Craig Huxley: mixing 48 tracks down to Mitsubishi Stereo Master

#### CRAIG HUXLEY

Star Trek Tlame I apparatual de Nouveau A la Poursuite de Orion · Reflexion de Miroir

Lache tes Liens · Folâtrerie Vagues Doré Des Champs de Blé

Laube • Rêves-tu? • Morue Noire Poisson volant au-dessus de l'eau

"Projet Genèse" Imaginez-vous patinant sans effort à travers un essaim bizarre et merveilleux de nébuleuses, situées sur un immense laboratoiré céleste si fertile, si abondant en plantes sauvages, si imprédicable dans son étalage de délices, que votre être entier se sent massagé par chaque expiration de cette genèse rafraîchissante. Maintenant prètex vos oreilles aux atmosphères soniques.

Par son et la programmation du synthétiseur, Craig Huxley a joué Thriller" de Michael Tackson, "The Dude" de Quincy Jones, Heartlight", "Making Love", "Star Trek I, II, III", Outland" Dallas" theme, "V", etc.

Les premières années de Craig Huxley - l'entant prodige aves le Capitaine Kirk), "Planète Terre" de Roddenberry, "Ensorcele"

Seite A

Raumschiff Enterprise Ich Werde Wieder Erscheinen Auf der Jagd nach Orion . Spiegelbild

Seite B

Entscheidung (auf 'Das Verschwinden")

Seite D

"Projekt Genesis" Stellt euch vor, ihr gleitet mühelos durch einen seltsam wunderbaren Schwarm von Spiralnebeln auf einen grossen Raumfahrtlaboratorium, das so fruchtbar, so reich an spriessendem wilden Wachstum ist, eine unvorstellbare Wonne, dass euer innerstes Wesen sich wie massiert fühlt, bei ieder Ausatmung dieser erfrischenden Genesis. Nun leiht eure Ohren...den sonischen Spheren.

Dank dem Spielen und Programmieren des Synthesizers hat Craig LA Is My Eady", "James Ingram", "Heartlight", "Making Love "Raumschiff Enterprise I, II, III", Outland", "Firefox", Katzenmenschen", "New York, New York", "Feuerstrassen",

'Der Planet Erde', in Der bezaubernde Cenius 'Rauchende CompuRacks

A面: イート! クステーマ 復占 オリオスを求め

**B**面:フル・リノー コカイナーキック 琥珀色の枠波

€面:タコー 参を見した」 (カーノー 皮間の鍵 97

D面: リンペ・イーロー ーニ ノ・ノロドックト 1 10 = 11 15 MI 10.

\*シェニシス・プロジェクト\*クレッグはスタートレック・ シリーズに熱中した

彼には、スタートレック日、スタートレック川に引き続い て素晴らしいジェニシス・プロジェクトのオリジナル・コ ンボジションをプロデュースしてくれというプロデューサ -、ハーブ・ベネットとフィルム・コンボーザー、ジェー ムス・オナーの要求になんのためらいもなかった。このカ ットは、新しいアレンジとディジタリーレコーディングで、 48トラックの大きく展開したバージョンは、サウンドトラ ックでは見出せないものである。

I I July "LA | My Lady" "James Ingram" "Heartight" "Making Lo

プレー 下の外でなり 年期には、十二十五年 おいて、コニー・カー。 ・ナサー・ウェ ターマの、B 3のテーヒー(ウト度を出資してい \*エタートレーク (一子以)カーク船長の株の投いで、こ出資するま Till 11 12 1911 - 19 "Planet Earth" "Bewitch" "Days of Our Li

となく、又×カーカルエ1 万単色機をも動物に標準にする)(でき)











LATO A

6. ULTIMI PASSI

GG, ST, 10,021









LUIGI PISTILLI

LATO B

ILAR VELAZQUEZ

3'04"

4'16"

3'08"

2'56"

NOTE

1. MARIALE' 2'03"
2. L'APPUNTAMENTO 1'57"
3. GARDEN PARTY 2'17"
4. LA VITTIMA 2'25"
5. PELLE DI LUNA 6'23"

1. BENI PERDUTI
2. LEGGENDA
3. CORTEO MAGICO
4. EQUINOZIO
5. PENSIERO ROMANTICO

100 2'45"

#### UN BIANCO VESTITO PER MARIALE'

colonna sonora originale del film

Musiche di FIORENZO CARPI dirette da BRUNO NICOLAI REGIA di ROMANO SCAVOLINI

2'18"

REGIA di ROMANO SCAVOLINI
Produzione: K M G Cinema
Produzione artistica: F. MIRACLE

Stereomonocompatibile

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GIANNI DEI

GIANCARLO BONUGLIA

E CON EZIO MARANO

CON LA PARTECIPAZIONE SHAWN ROBINSON

A PINTO - ROM

# ANDY PRATT







STEREO 24 4015

SIDE ONE WET DADDY (5:02)

OLIVER (5:11)

SHINY SUSIE (7:41)

LITTLE BOY HOUND DOG (1:00)

SIDE TWO BELLA BELLA (4:35)





DRUMS AND PERCUSSION BY RICK SHLOSSER BILL ELLIOTT: BASS AND VOCAL ON MINDY STEVE CRUMP: GUITAR ON BELLA BELLA BILL ELLIOTT: STRING ARRANGEMENT ON LOW TIDE ISLAND

All Songs by ANDY PRATT. Published by Seaweed Music/Intersong Music (ASCAP). Produced by Andy Pratt and Aengus for Amphion Productions, Inc.





I want to go baby/do you want to go too baby/Billy wants to really go baby someone just wants to go baby is it me baby/I know Stevie who wants to stay and beat up his father get that old man get that man

don't your daddy have a wet throne/ everywhere he goes he runs into one of my friends we're down to the bare bone/lying on the table screaming got to have it at both ends o my overweight friends/lookin for a footprint can't find none/

nothing better than a weapon/lookin for a footprint etc.

lookin for the wetman ain't no fun/is it me baby me and you baby

and your mommy has a wet face/I know she got it from rubbin up against that man

O that man/better spend your life in a dry place/

If your daddy didn't get to you well baby we can o I know we can lookin for a footprint etc.

boy you're gonna be tired when I'm through with you





Even in my fingers still the feeling lingers it's a lonely world if you're Oliver/outpost everywhere it's a lonely world now if you're Oliver you've been more places than a fly alright/but my/appetite/keeps me alive but I feel so slow/ (it's magic)/ and the world below/ (it's tragic)/ my studio/ (it's or tiptoe) (it's the big o) red belly ollie lookin over the fence

wonderin what to do with his ten cents

hey if your train goes by don't you cry/buddy didn't I warn ya etc./about California I think I better check and see/about my bedclothes

I don't think the blanket quite covers/my toes

there's something exposed (poor poor ollie)

Oliver laughing oliver screaming oliver singing oliver riding high / wide-eyed wide-eyed ollie etc./(it's a lonely world if you're) satisfied ollie



Baby while you sip it don't you know it's a sin/to lame a lady baby it's a lady baby it's a lady baby/it walks like a baby we couldn't walk if we wobbled

and if you all stay in where you sleep waiting/for me to show from your head to your stomach your beautiful body berating/baby just flow

Flo couldn't hawk if she hobbled/pulling wooly teeth just leaves a gap in the corner/all the while/shiny shiny susie/you dejected Anglophile/take a

look at susie/she's lovely shiny etc.
every way of loving/is in her hands/fly on the back of a seagull over endless
sands/a sister and a brother/at your command/and you yourself the other/take

that shiny hand/take that hand

baby while you lip it don't you know you can win/you can be a lady baby your a lady but baby your a lady baby/you walk like a baby half of your heart goes to Johnny

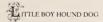
but Johnny only cares about his pretty pretty eyelids/no he doesn't want you you're lyin in your bed and when I come in you ask me what I did/

Susie could fill up your heart

in the corner all the while/sss/can't you just forget that style/and take a look at s/she's lovely etc.

every way of loving is in her hands/cry at the top of a mountain/in a far-off land a sister and a brother etc (repeat) (take me susie, teach me susie. let it shine for her)

shake that hand







Bella Bella-please etc./

she: did you move/1 thought 1 felt a breeze

he: yes l just sat on you/can't you feel my knees can't you pay attention/l could be so unique

she: I can't understand a word you say baby but I sure like the way you speak haven't you been in here/most of the night

he: yes I have you know/I want to do this right I got a feeling/I think it's gonna hurt

she: I can't understand a move you make but baby I sure like the way you flirt

he: I can hear you scratching baby but I sure don't feel a thing but on the other hand you better take off that ring hey BB come on won't you jump and wriggle/hey BB won't you please take off that thing/you could make a fella feel all over tickle/ but all you do is make me string

hey BB scream hey BB bingo hey BB scream—you might think that you're all heart but everything you do just tears me apart hex BB scream hey BB bingo hey BB won't you



#### R ecords + records (records are like life)

I was/ lying in the sink and I was/ all dressed in pink/ and I had been oowee I was/ chasing round a butterfly

and I was/jumping in July/but I have been oh no now/I buy records and I buy records/I go and I buy more records and I buy more records/I pay for them/I blow ones fives and I blow tens/my budget bends

I was/hunchin round them lunchtime queens/and I was/ takin in their tangerines/oh yeah truss plus plasm (half the world hasm)

I was/dancing down the aisle

and I was/a cozy crocodile/ now/I buy records and I buy records/I go and I buy more records and I buy more records/those companies/they get richer when I'm around/their stock

gains ground
now/1 buy records and I buy records/1 go and etc./ the middleman/ takes his
percent of all my money/he calls his honey

earphones speaker cones records are like life like my life



take it off

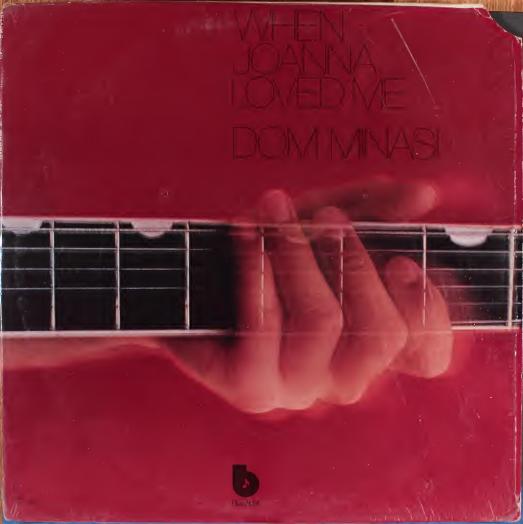
Mindy's got her clothes on/she's all dry back in the water the Latin starts to cry Manuel has no backbone/he's a banana the yankee's got magic she's a little piece of Nirvana Hey hey bow wow/time is now/time is meow
I'm bound to die before I/get to learn how

Manuel and his dinner/so sincere
He jump up and scratch his belly when she appear
she eats like a seamstress / she uses her fingers
there in the mashed potato dainty lingerprint lingers
I could light your fire though you think that I can't



Low tide island sinking island rising sea whole life half man blinking laugh man eyes on me talk talk mumble pause and go um step step stumble thrash and start to hum go home blind boy go read a book can't you tell a hand from a hook eyes lips cocktail laugh replace those teeth hand on handrail feet so far beneath old flies die and young rebels cook staring at the visible hook low tide island etc. blue whales/they wail/stay home sailor chinstrap glisten lips twist and vap helmets listen hands tighten strap save your breath for some other nose in California everything grows grown men jingle as they run your daddy runs to you grown men mingle in the sun blue on blue dead balloon on rooftop in clothes California kills what it grows low tide island sinking island etc.





NING WHEEL
Thomas)
HEN JOANNA LOVED ME
(R: Wells/J, Segal)
OR GREEN DOLPHIN STREET
(B: Kaper/N Washington)

SIDE TWO

\*WITH A LITTLE HELP FROM MY FRIENDS

WHAT ARE YOU DOING THE REST OF YOUR LIFE
(From the United Artists Motion Picture
"The Happy Ending")
(A. Bergman/M. Bergman/M. Legrand)

I'LL ONLY MISS HER (When I Think Of Her)
(J. Van Heusen S. Cahn)
ASCAP\*, BMI



Produced by Wade Marcus Executive Producer: George Buller Arranged by Dom Minasi Strings Arranged & Conducted by Wade Marcus Recorded At:

A&R Recording Studio, New York, New York Engineer: Don Hahn Recorded: March 19th, 20th & 21st, 1974

Mastering Engineer: Al Brown, A&R Recording Studio

Personnel:
Dom Minasi, Guitar
Dom Minasi, Guitar
Dom Minasi, Guitar
Dom Minasi, Guitar
Bud Nealy, Giroz, Sercussionist
Bud Nealy, Giroz, Sercussionist
Garry Newman. Bass
Paul Winter, Violin
Peter Dimitriace Violin
Harry Zarotzian, Viola
Harry Zarotzian, Guita
Seymour Barab, Celio
Geme Blanco, Harp

CYMCHLXXIV United Artists Records, Inc., BN-LAZSS-G Maniplectured by United Artists Records, Inc. Maniplectured by United Artists Records, Inc. Defined in U.S. A Lill Rights Reserved WARNING. It is expressly forbidden to copy or resproduce the recording in any menner or form resproduce the recording in any menner or form the Cases on Blue Note. Stereo-Tape Certifiedge (Cover Pract) John Williages. Part of a writer's stock in trade — and part of his vanity — is in being very hip. We like to be uniquely ahead of what's happening, even to fancy ourselves as privy to secrets at the source — and able to predict the course of legend. Then, just to keep us all humble, the illusion of omniscience is shattered by the kind of surprise which I found — and which awalts you — in the astonishing grooves of this, Dom Minasi's first Blue Note album.

Hence it is far from easy to present an adequate perspective on this extraordinary stranger who arrives herewith, or on the quality of the music he plays. What Dom Minasi does is catch you unaware, with distinctive sublety and an irreproachable authority. He reminds you that there hasn't been anyone playing quite so much unadorned honest sax since that sad day in 1988 when Wes Montgomery left. And he will remind you of Wes; indeed, it is not an overstatement to place Dom Minasi in the rarest lineage of the guitar, the line extending from Django Reinhardt through Charlie Christian to Wes — and now, Dom.

I say that this can surprise you, as it surprised me. We have become accustomed to the electronic guitar — as opposed to the electric guitar — fuzzed and wah-wah'd into a relterative expression of an exotic technology. We just don't expect the extraight tone and technique of the purist, although no one reveals more of himself musically. Dom Minasi is that candid, that straight, that assured, and he has the gifts to make it work. But perhaps these virtues will also explain why I think that When Joanna Loved Me is likely to be the big jazz sleeper of

When Joanna Loved Me is likely to be the big jazz sleeper of the year. And why Dom Minasi has had to struggle to make it. He is thirty and you know very well he didn't acquire his chops yesterday.

He was four years old when he wheedled his first guitar from

ne was four years old when he wheedled his first guitar from a willing parent, and what all of this means is that the has been headed directly toward your ear for the better part of twenty-six tough years. Dom is from Brooklyn, where, according to his landsman Lewis McMillan, he worked days in a pants factory, going home to "soak his swollen hands just so he would be able to play somewhere that night."

He had some band gigs, notably with Buddy Rich and Les Elgart, and the common hassles with club managers who expected him to give the customers "the usual commercial garbage." So his is the classic, even harrowing, example of dedication to an inner determined ideal, and by no means an unusual back story of an important, emerging artist. Such careers are often subject to obstactes in time and circumstance, in what seems almost a metaphysical compression of character and artistry. Arrival comes with a whoosh—as abundantly illustrated by the resources and definition of Dom's

It is my feeling that When Joanna Loved Me is the start of a very big and singular jazz reputation — the polls and the charts and critical discovery. At that point, dues-paying ceases to have meaning, having been the penalty rather than the price. It is his virtuosity and his musicianship which place Dom Minasi at once in the first rank of jazz guitarists.

With him on his album, Dom has fine sidepeople and sensitive production. The structuring of "On Green Dolphin Street," with strings arranged and conducted by Wade Marcus, must reinforce an inevitable comparison to the Wes Montgomery-Oliver Nelson creative collaborations. I would also single out bassist Garry Newman, who is given room to stretch his own considerable talents.

Finally, to those who are of a mind to hurry forth to spraypaint "Wes Lives" on neighborhood walls, that isn't the message at all. What this album proves, rather, is that genius lives; and the message should read: *Dig Dom!* Wes wouldn't mind at all ... Leonard Brown





#### THE UNUSUAL CLASSICAL SYNTHESIZER

#### MIKE HANKINSON AND THE PUTNEY U.C.S. 3 SYNTHESIZER

SIDE ONE
TOCCATA AND FUGUE IN D MINOR (Bach)
VARIATIONS: MEIN JUNGES LEBEN HAT
EIN END (Sweelinck)3:
SONATA IN D MAJOR (Scarlatti)2:
SONATA RONDO (Clementi)
SIDE TWO
CONCERTO IN A MINOR (Bach)2:
FINE KLEINE NACHTMUSIK (Mozart)

3-8-08 We are past the "Gee-Whiz" period of synthesized music. that first flush, nay, explosion of whistles, bumps, rattles and roars. Those who need them already have their sonic booms and let's-see-if-we-can-make-Spot-howl records. Indeed, the

We are also past the point of caring whether the electronic device used to recreate the music is a Belchfire nine-octave do-ligger or a Screaming Meamey, if anybody ever cared in the first place.

Finally, gratefully, we have come to the point where the music itself is important its actual realization through electronic circuitry rather than membranes, air columns and strings the thing to listen for. How well have the musician-engineers captured the feeling of the original composition, then recreated it? We no longer care how many sounds they have at their disposal, but how well they use what they do have. Once again, the music, not the performer, is most important.

The music on this record, from the 17th and 18th Centuries, ranges from the massive architecture of Bach's familiar Toccata and Fugue in D Minor to the petit-point delicacy of a Scarlatti keyboard sonata, from the robust romanticism of Beethoven's "Moonlight" Sonata to the graceful airs of Mozart's "Little Night Music." Past generations have made this music great; future generations may consider it titanic, synthesized or not.

Johann Sebastian Bach (1685-1750) Toccata and Fugue in D Minor

TALIAN CONCERTO (Bach)

Originally written for the organ, but existing in transcriptions for both piano and orchestra, the Toccata and Fugue in D Minor is probably the most universally known of all Bach's music

A toccata (Italian for "touch") is literally a piece of music to demonstrate the performer's skills, and usually consists of showy passages alternating with slower chordal sections. It is frequently coupled with a fugue, the great challenge of these works for both composer and performer, since a theme is played against itself, interwoven three or four times. ("Row, Row, Row Your Boat" is a simple fugue or canon; Bach's is more complex, but audible for all that.)

Jan Pieterzoon Sweelinck (1562-1621)

Variations: "Mein junges Leben hat ein End".

The writing of variations on a hymn or folk-tune was very popular among composers of the 16th, 17th and 18th centuries and the works of the Dutch composer, Sweelinck, provided an example for later composers, including J. S. Bach. The tune on which these variations are based is probably of German origin.

Domenico Scarlatti (1685-1757)

Sonata in D Major

Domenico Scarlatti was one of the leading keyboard virtuosi and composers of his day. In his 500 odd keyboard works, he demonstrated a number of new techniques which had a decided influence on later composers including Haydn and Mozart. Scarlatti's sonatas are on a lighter plane than those of the later composers, but are genial, melodic works still sometimes performed in recital.

Muzio Clementi (1746-1832)

Sonata Rondo

Born in Italy Muzio Clementi, an infant prodigy pianist, was taken to England while in his early teens. He established a reputation as performer, teacher and planoforte manufacturer. In his composition he succeeded in establishing a characteristic style of writing for the pianoforte. He was greatly admired by Beethoven. Of his many compositions, his 'Gradus ad Parnassum"-a series of student exercises for developing piano technique-is the best-known today.

Johann Sebastian Bach (1685-1750)

Concerto in A Minor

In keeping with the practice of his time, Bach arranged a considerable number of his own works, as well as those of other composers, for instruments other than those for which they had been intended. Among those works were several string concertos by the Italian composer, Antonio Vivaldi (1680-1743). Bach did not in his arrangements-which could more suitably be termed "realizations"-adhere slavishly to the original text, and he frequently succeeded giving a mediocre composition the stamp of his genius. The first movement of the A Minor Concerto is dramatic and interesting and contains a wealth of lively melody.

Wolfgang Amadeus Mozart (1756-1791) Eine kleine Nachtmusik, K 525

The delightful Serenade for Strings is one of Mozart's most frequently performed works. Written in a light style, the Serenade consists of four short pieces, the second of which is played here. This piece is typical of the graceful rococo period-as only Mozart knew how to capture it in music.

Johann Sehastian Bach (1685-1750)

Italian Concerto

This concerto received the designation "Italian" as it was written in the bright Italian fashion of the time and made considerable use of the contrasted "forte" and "piano" available on a two-manual harpsichord. The term "concerto" should not be interpreted according to the present practice (no orchestra is involved); the contrast later provided by using a solo instrument or group of solo instruments with the orchestra is here obtained on one instrument.

Ludwig van Beethoven (1770-1827)

Moonlight Sonata

Beethoven, renowned as a symphonic composer, was also responsible for living to the piano sonata its final classical form and content as well as for preparing the way for the later romantic sonata.

The Sonata is C-Sharp Minor, Op. 27 No. 2, Quasi una fantasia, is loved by millions, in spite of the fact that it is not typical of the composer's work in this field, its romantic name "Moonlight Sonata" was given it by the German critic Ludwig Bellstab. The first movement is recreated on this record.

This record is the first L.P. ever to be recorded using only the Electronic Music Studios "Synthi" VCS-3. This instrument has the capability of producing virtually any sound, but was used purely as a straight musical instrument on this L.P. The only modification - a potentiometer control was added, which gave a sliding octave up or down, by rotating the control, thus extending the keyboard to 5 octaves.

"The Classical Synthesizer" was recorded on a 4-Track Studer J-37 tape recorder. To add on more than four tracks, the first four tracks were mixed down to 2-track stereo and then over-dubbed, and the process repeated until the work was completed. It says a lot for the J-37 Studer that one title on the LP actually contains eleven individually recorded tracks. It is recommended that you play this disc on a very good system and if you own a Quadraphonic synthesizer, listen to it through that system-the sound will amaze you. Be careful not to damage your speakers playing the Bach "Toccata"!!

A Recording of RPM Records S.A.











WGS-8110

WGS-8174

## **PHILIP GLASS** MUSIC IN TWELVE PARTS PARTS 1&2

PHILIP GLASS Electric Organ JON CIBSON Seprane Sexophone, Flute DICKIE LANDRY Sopreno Saxonhone, Flute RICHARD PECK Alto and Tonor Saxophone JOAN LABARBARA Voice, Electric Orean MICHAEL RIESMAN Electric Grean

Produced by Philip Glass and Kurt Munkaess Recording Engineers Kurt Munkaesi and Wieslaw Woszczyk Remix - Kurt Munkacsi, Michael Riesman and Philip Class Tape Editor Michael Riesman
Recorded at the Big Apple Recording Studio, New York City Cover Design Sol Lowitt Arbuork Cooke Kay Associates @ 1974 Virgin Records Ltd. © 1974 Virgin Music (Publishers) Ltd.



"Music in 12 Parts", begun in May 1971 and completed in April 1974, is an extended cycle of music munually requiring three vocabulary of techniques which have and are appearing in my music. Individual parts leature one or several espects of a com-nation musical language, presenting and developing them in semewhat unusual ways. They are characterized by different procedures, note choices and rhythmic profile.

Paris 1, 3, 4 and 7 combine divergent and overlapping figures to is heard behind a chifting thythmic/melodic figure. In Part 3 and the businning of Part 4, the individual melodic patterns interchange to produce a strong, pulsating rhythm. ison and part writing is used in Part 7 to effect continuously

Parts 2,3,6 and 8 explore devices of augmentation and diminu ation within a fixed rhythmic cycle. The second half of Part 4 allows a form of improvisation of systemed pitches within the strict harmonic limits of the music.

With Part 9 the concept of ornamentation is introduced through repeated alterations of the Ard. 6th and 7th degrees of the scale, eventually leading to highly chromatic linear material. Part 10 approaches ornamentation again, but this time a process of rhythmic fragmentation of the original malodic

The division of the parts by sharp harmonic breaks, or modul etions, led in Part 11 to a succession of relatively quick harm nine transitions. Here the usual procedures of melodic and ringituris: divisionment in the earlier sections are dropped

Part 12 combines sweral features of the earlier sections as well is introducing a new structural idea. Here the principal melodic which Iolian in quick succession. Each develope separately writin the reported figure – the first, harmonically, gradually introductes moving shormaric has tine (though a sense of real-sense moving shormaric has tine (though a sense of real-sense moving harmonic has interested by the fast-moving parallal major place in sustaining this texture, quality or reality of the nations. harmonies); the second, rhythmically, beginning with a figure of 32 notes and expanding to a final figure of 214. Cortain principles remain constant in "Music in 12 Parts" — a

stable harmony, repetitive structures and a steady eighth-note beat. Additive process (in which a simple meladic figure is altered after a number of reputitions by the addition or subtraction of one or a group of related notes) is used throughout. though often combined with principles of cyclic rhythmic structures (a device familiar in a number of non Western trad itions). However, the individual parts of "Music in 12 Parts" tend to be highly divergent from each other, exhibiting a range as wide as I could consolve of at the time of writing

A view of the work as a whole would have to take into account these two rather contradictory rendencies. In any case, the question of whether "Music in 12 Parts" is an organic whole or a collection of distinct pieces may prove to be irrelevant that is, if as I suspect, the musical personality of the compose

is in fact the fundamental unifying principle of the music. to misc the consenses of this length it was my intention to confront directly the problem of musical scale for time). The music is placed outside the usual time scale, substituting a nonnarrative and extended time sense in its place. It may happe that some listeners, missing the usual musical structures for landmarks) by which they are used to orient themselves may experience some initial difficulties in actually perceiving the music. However, when it becomes apparent that unthing happens' in the usual sense, but that, instead, the gradu acretion of musical material can and dose serve as the basis of the fistener's attention, than he can perhaps discover another

ipation (the usual psychological devices of programatic numers whather Euroque, Classical, Emmantic or Medernical these place in sustaining the texture, quality or resulty of the usual experiment. It is haped that our would then be able to persone the music as a "presence", freed of dramatic structure, a pure medium of sound.

Amplified instruments (keyboards, winds, voices) have bee the medium of my music since 1968 when the present ensemble have been part of the group sizes the beginning. (Other members of the original group were Steve Reich, Arthur Murphy and James Teoney). Richard Peck and Kurrt Munkess julied as in 1971; Joan LaBarbara and Michael Riesman in 1974. Since the music is originally written in 'open score' the instrumentation is somewhat flexible and assignment of parts to players, along with other details, usually takes place during rehearsel periods.

In recent years, the music has moved from a primary interest in structure to preoccupation with the sound and presence (which result from structural processed, pitch choices of a certain kind, instrumentation, etc). In this regard, the develop-ment of a 4-channel sound system with highly frexists mixing possibilities by Kurt Munkaesi bas given the ensemble on unique mode of presentation. Further, the high volume of the sound, nupled with extremely low distortion, has made it possi for the psycho-acoustical aspects of the music to emerge with great clarity, so that now the character and quality of amphiliac ound seem to serve as a sub-text to the structure (as assen of the contest (188)

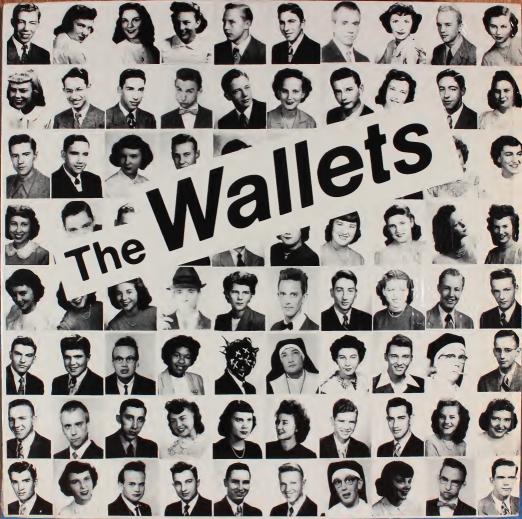
Philip Blass

# night blooming jazzmen freedom jazz dance









# FRONT: Totally Nude (2:52) BACK: How To Keep Time To Music (3:59) STEVE KRAMER; Organ, Plano and Vocals MAX RAY; Sax JIM CLIFFORD; Bass ROD GORDON; Organ ERIK ANDERSON: Drums Renyrous at NICOLLET STUDIOS and CONTROL SOUND, Mp s P coucest and Engineered by JERRY STECKLING Assistant Engineer ANNE WHITE All rights reserved \* THE WALLETS 1984 Mpls All rights reserved \* VERMILLION ED LTD Mpls



## after the sunset again

Poems and songs about marriage and other female-male relationships, performed by Ric and Billie Barbara Masten.

#### Side 1

#### 1. Barbie Doll\*

- 2. Wherever she went
  She dresses in flags
  When you tried to pick my wife up
  The hypothetical question
  Hunkered down back there
  Over the years
  She's at it again
  I have just wandered back
- 3. Robert and Nancy\* The lovers Reaching for a mile On the river
- 4. In & Telephone Bouth\*

#### Side 2

- 1. Running beside the highway Waiting in a white room No one knows what goes on In the eye of the end To see a length of time through
- I, who had just entered the rapids
  In the throes of the affair
  Remembering what happened to Icarus
  The Goud Friday side of life
  With a kind of early innocence
- The nesting marriage over Annual Relationship Renewal
- Kites are one thing Billie's Christmas Song\* Once upon a time

\*songs published by Mastenville Music Pub. (BMI)

© Copyright 1973 by Ric Masten Words and music by Ric Masten This record "catches," et leest as well as plastic can ever catch a live human interaction, one half of what many in the pest year have found to be en engrossing experience: Ric and Billie Barbare Masten talking about marriage with a group interested in that subject (as everyone seems to be).

Their springboard is usually e gathering of Ric's poems end songs. This selection is never exactly the same, since Ric chooses meteried to fit the responses he sees in the faces of his sudence: what you have here is one such selection, recorded in November, 1973. But while each middled power is an autonomous work of art, the real poem is to rebirth) of its own.

After the poems and songs comes the discussion, Billie Borbars clead this and many find it the most valuable part of the experience. Since a record does not allow for such a table beck, I am tempted here to try to enclose the the questions the record may costion. For example, there is the controversiel business of "Greative discusse." particip death is decedling, a thread beak not marrange, and there is no something truly voluntary-end the frustration of this by the state of Culifornia.

But set it not kimply biggraphy; the value of the Mesten roacheds in its wide applicability, not its specific details. In the discussions Bills Babbara refers spin and again to her own tills, but only to make of it lend of the receivem of taking place but it something useful to only the place of the spy in November, 1973. These are scettered excepts from tapes of the discussions with two different propa and writing them down gives them a form that is somewhat strifical. But here they are, a great place of the place of one point in what is a continuous, on going process.

"People hear different things in these poems and songs; it serves as a croschach. Some women heve called it anti-meriege and have yelled and screemed and run out of the room. Others ask Ric why he's anti-divorcal

... (Q. Why do you put your whole relationship on display? Why don't you keep it confidented? Certainly it was very pointful for me, et first. But I writed to sit about it so that other people could. I'm no robot all the properties of the propert

"I find that I raylly moved a lot out of the "Ro (DK' position, I be again to early Rich (job. I dot'! I know to whe extent the Ts. cultural Now I'm convinced we must raise the consciousnes of woman and also help of the most proper to the second of the s

"Un at that central point. Leart go back to the esting marriage, but I do want to Know lowly got myrel to where allowed were transfer to the point of the point o

"I was used to being passive. I felt it was the man's rate to be opposessed. If I was agreeated left upit yeb ut 1..." Then't I traveled with RIG, as I somatimes did, I used to fee pice ever a only interested in wheth the back to say, they cought yeb interested in the interested in the last to say, they cought yeb interested in the interested in the last to say they could be a real and the last to say they could be a real and they could be a

I think it fitting that these jacket notes end with a poem, since the very freedom of reference of a poem enforces the kird of sharing that Billie Berbera recommends. It's Ric's poem, but when you read it you remake it for yourself:

I had a vision once of a tower here on the shoulder of this I rountain, and I became a wilc'man with a hammer and a dream.

But don't be overly impressed with those who build towers; there are any number of journeymen carpenters and stonemasons that can tell you how to do it.

The building part is easy. It's the living in it that comes herd.

With some simple instruction anyone can hang a door. But if you know the art of oiling hinges,

ach me.

Recorded live at the North Hills (Pittsburgh) Unitarian-Universalist Church, 12 November 1973; "Barbie Doll" recorded live with the third and fourth grade girls at The Ellis School, 13 November 1973. Recorded by Brian Weller and Chris Rawson. Record edited and produced, and jacket notes written and edited, by Chris Rawson. Engineed by Olof Kuuskler. Jacket photograph by Madison Geddes, 2104 Euclid Ave., Cleveland, Ohio 44115. Record manufactured by G & C Record Manufacturing Co.

Ck\u00e3es 1f this record are available from the First Unitarian Church of Pittsburgh, Morewood & Ellsworth Aves., Pittsburgh, Pa. 15213. A video-tape of Ric and Billie Bardara in a similar performance and discussion is available from N.E.T.C.H.E. P.O. Box 83111, Lincoln, Nebraska 68501. And much of this material is available in pamphlet form from U.U.A. Distribution, 25 Beacon Street, Boston, Mass. 02108.





# TONIGHT AT THE DISCOTHEQUE

# Original French Import\*

Disco Album Succès Europeéns\*

"Sensationnel"

FRONT COVER DESIGN: JEAN MORTEMARD DE BOISSE \*EXCEPT, "LAZY LOVE", A FRENCH SONG PRODUCED IN CANADA

Side One

Brazil 5:50
KRISPIE and COMPANY

Farandole 3:45 LES ATLANTES

Funky Child 7:02 FRANÇOIS NYOMBO

Love Can 3:51
KRISPIE and COMPANY

Lazy Love 2:56 NEW CITY JAM BAND Side Two

Scorpion Flower 5:00 THE LAFAYETTE AFRO ROCK BAND

Super Queen 5:47 WALL OF STEEL

Do You Want To Know What T'is 526 ROY GAINES

A.I.É.(a mwana) 447
WALL OF STEEL



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# O'THENDS



TOMY SPEARS

#### Side one

4:06 1 TWO OF A KIND + FRNIE MENDOZA, IS R. CHANNEL (D. Valder) Solos DOMING VALDEZ, ts L. CHANNEL 2 IGORHYTHM \*\* (A Posa) PIDING ALAVA, pp. LITO MOLINA as DOMING VALDEZ, ts LIUS MARQUEZES, valve th TONY VELARDE drs. 3. PRELUDE AND FUGUE FOR BRASS QUARTET \*\*

(A. Peña) a) PRELUDE

Personnel: ROMY FRANCISCO, tr LITO MOLINA. as FRNIE MENDOZA 18 PICOY VILLAPANDO, bs

4 HATINGGABI (Midnight) \* (A Molina)

LITO MOLINA, ss MURING VICUNA, fh LUIS MARQUEZES, th

Total Time 19:00

Side two

1. I'LL LOSE NO MORE ++ MURING VICUNA. IN (T Velarde) Solos LITO MOLINA as DOMINIC SALUSTIANO, pa 2. TONY SPEAKS \*\* 8.48 TONY VELARDE, drs. 3. CHEBA \*\*\*

(D. Salustiano) Solor DOMING VALDEZ, ts. LUIS MARQUEZES, th LITO MOLINA, as DOMINIC SALUSTIANO, pn OMENG CONCEPCION, tr

Total Time 18:41

THE JAZZ FRIENDS

TONY VELARDE, drums LITO MOLINA, alto and soprano saxophones PIDING ALAVA, piano

TINY UMALI. Ir . string bass

SAXOPHONE SECTION EDDIE SANGCAP, alto sax and flute

PILO MORALES, alto sax DOMING VALDEZ, tenor sax and clarinet ERNIE MENDOZA, tenor sax and flute PICOY VILLAPANDO baritone sax and clarinet

TRUMPET SECTION OMENG CONCEPCION MURING VICUNA

ROMY FRANCISCO IOHNNY LINGASIN ED PARUNGAO DANNY MATIAS FRED CONCEPCION ROGER LLADO

TROMBONE SECTION TONY ORDANZA

LUIS MARQUEZES PONNIE MARQUEZES NAPDING PAMOS LARRY MATIAS ROMY SAN JOSE

AHYTHM SECTION DOMINIC SALUSTIANO, piano NARDING CASTANEDA, quitar YUTAKA KAWAMURA, guitar ROGER HERRERA, Jr., string bass and bass guitar

ARRANGEMENTS and COMPOSITIONS PIDING ALAVA \* ANGEL PEÑA \*\* DOMINIC SALUSTIANO \*\*\* DOMING VALDEZ + TONY VELARDE ++

REPLACEMENTS

PILO MORALES. FOR LITO MOLINA on 'TWO OF A KIND'

ROMY SAN JOSE FOR RONNIE MARQUEZES ED PARUNGAO AND DANNY MATIAS FOR

ROMY FRANCISCO AND JOHNNY LINGASIN on "HATTINGGABI" AND "I'LL LOSE NO MORE

ROGER LLADO FOR ROMY FRANCISCO LARRY MATTER FOR NARDING RAMOS YUTAKA KAWAMURA FOR NARDING CASTANEDA OR "TONY SPEAKS"

DOMINIC SALUSTIANO FOR PIDING ALAVA on "I'LL LOSE NO MORE" AND "CHEBA"

ROGER HERRERA IR FOR TINY HMALL IR on "CHEBA". "I'LL LOSE NO MORE" AND "HATTINGGABI"

FRED CONCEPCION PLAYED OR "TWO OF A KIND" AND "TONY SPEAKS" ONLY

Recorded & Mixed at Sampaguita Recording Studios Incorporated Recording engineers: Monching Payumo

Dante Mixing engineer: Jess Payumo

Special thanks to FILCOM PRODUCTIONS and GETZEN BRASSES for the use of the Rhodes Suitecase

Cover design: Calixto (ALEX) Rodriguos

Manufactured and Distributed by BLACKGOLD RECORDS CORPORATION



It took a long time coming but when the first big band jazz album featuring the Jass Friends finally made it to the record bars.

the general feeling was that a follow-up should be made soonest After all, there is a growing acceptance of Philippine compositions, whether pop or jazz, and an equally increasing broadcast of such recordings by the country's radio stations. Besides, there is a sufficient number of Filipino jazz compositions that deserve to be recorded so that jasz fans, here and abroad, can have a fairly good idea as to how Filipino musicians have achieved proficiency in this art music

Although many jass aficionados insist that it is the small groups (trios, quartets, quintets, etc.) that give lass performers the best opportunities to prove their skills at improvising, big band jars is not without its share of merits

A big band jazs number provides its composer-arranger a rare opportunity to express his creativity through the combined sounds of the musicians performing it. The solos may not be as long nor as extended as those in small groups. Nevertheless, a good deal of musicianship is required for an abridged solo to become a memorable listening experience

Playing in a big band also poses terrific demands on the sidemen Precision is the name of the game, the members of the band must think. play, breath and phrase as one Happily enough, the Jazz Friends have been able to put together a big band comprised of the most talented sidemen in the country More important, all of them share a common love for jazz. The various tracks on this album reflect the oneness of spirit and constant striving for excellence that binds the Jazz Friends together Putting this second big band jazz album together is part of the Jazz Friends' pioneering activity and focusing the limelight on all Filipino jazzmen who have something worthwhile to contribute to Philippine jazz

All the selections in this album, like in the first one, are being recorded for the first time. Some numbers date back to 1958, some were arranged very recently. These selections reflect the styles and idioms from the I9SOs to the 1970s Although there is a wide difference, it is only natural that the lass Friends should be completely at home in these diverse styles because jazz is a constantly evolving art that keeps on testing the innovativeness and adaptability of its performers Also, by including compositions and arrangements dating back to the 1950s, it is not only our purpose to provide a document of the music that Filipino jazzmen have been playing two decades ago but to show as well the big leaps they have made since then.

'Two of a Kind", by Doming Valdez was written on June 7, 1960 in Okinawa, where he played baritone sax in a 10-piece band

The up-tempo tune, featuring two tenor saxophones, was originally written for the band's tenormen -- Ding Basbas, who is now in Hong Kong, and Romy Pascasio, now living and working in the United States

"Igorhythm" is based on a five-fourths Igorot song, "Bagbagtu written in bossa nova style by Angel Peña, bassist-arranger-composer and an original member of the Jazz Friends Presently, he is a member of Honolulu Symphony Orchestra and writes serious music in his spare time "Igorhythm" is scored for an octet.

Also by Pena is "Prejude and Fugue", written in 1958 and was considered way out by listeners who heard it for the first time that year This number is scored for only four instruments -- trumpet, alto saxophone, tenor saxophone and baritone saxophone. There is no rhythm section. All the parts are written down. It has the same pattern as a 16th century prelude and fugue. The difference lies in the use of lass instruments, harmony and contrapuntal devices

'Hating Gabi" is the well-known Filipino serenade by National Artist Antonio | Molina, written originally for solo violin and piano For many years now, Tony Velarde has been intrigued by the possibility of giving it a jazz treatment. That has been realised in this recording The arrangement was written by pianist Piding Alava, with solos on Flugelhorn by Muring Vicuna and soprano saxophone by Lito Molina

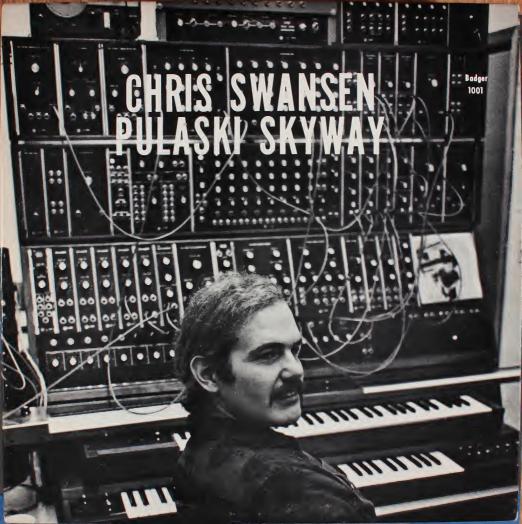
I'll Lose No More" is a ballad composed by Tony Velarde in May IS 19SI. The arrangement is also by Tony, which proves that he is not just an excellent drummer but a composer and capable arranger as well Not many drummers come close to being as versatile as Tony, but then he is in a class all by himself

"Tony Speaks", is another composition of Angel Pena It was written in 1982. As the title suggests, it is a most appropriate vehicle for showcasing Tony Velarde's drums

"Cheba", by pianist and musical director Dominic Salustiano, was written in 1958 for the annual lass concert sponsored by the Upsilon fraternity of the University of the Philippines. It was in this same concert that Pena's "Prelude and Fugue" was premiered "Cheba arranged for octet, is Dominic's musical tribute to the trumpet player Chet Baker, who achieved fame playing with the Gerry Mulligan Quartet in the 1950s Dominic's piano is also heard to advantage in Velarde's "I'll Lose No More"

In this album, we have tried to put together an interesting mix of Filipino jasz compositions, written for various groupings ranging from quartet to big band. Some of our sessions lasted well beyond the wee hours of morning. A few of us had to miss our weekend vacations A great deal of thought, time, effort and love went into this album Most important, we all had a great time making it. We hope you will also have a great time listening to it.

By LITO MOLINA Manila, Nov 28 1978



### CHRIS SWANSEN-PULASKI SKYWAY

Chris Swansen has a B.A. from Dartmouth and has studied and taught at the Berklee School of Music. His extensive arranging and performing credits include tours with Herb Pomeroy, Stan Kenton, Maynard Furguson, and Gary Burton. Chris headed the New York Improvisation Ensemble for six years before turning to the electronic music medium. In 1968 he was appointed composer in residence at the Moog Studio where he has realised many important original electronic works and developed a unique virtuosity on the Moog Synthe-sizer. His pitch and tone color nuances reveal a degree of control that, just a few years ago, was not considered possible in the electronic music medium. In his many live synthesizer performances, Chris has never failed to capture the enthusiasm of his audience. The high level of musicianship which he has developed through extensive study and performance over the past decade, coupled with his instinct for effective showmanship (audience communication instead of showmanship), are a winning combination for all audiences.

> Robert A. Mood Inventor of the Moog Synthesizer

PERSONNEL: All sounds on this record are made by the Moog Synthesizer as played and programed by Chris Swansen

Equipment used: Moog Mark III Synthesizer, Bode Ring Modulator, Bode Frequency Shifter, MRS 8 track recorder, Scully 4 track recorder, Scully 2 track recorder, Dolby A noise reduction system. and Moog Polyphonic Synthesizer.

#### side one

1. PULASKI SKYWAY s Swansen; Badger, BMI, Time; 20:04)

> ver photo: Tom Zimmermann ckliner photo: George Schiffer echnical assistance: Jon Weiss DUCED BY CHRIS SWANSEN

#### side two

- 1. OOH BABY
- (by Chris Hills; Lovetruth, BMI. Time: 2:55) 2. SNOW
- (by Chris Swansen; Badger, BMI. Time: 2:40)
- 3. HERE COMES MONDAY (by Chris Swansen; Badger, BMI. Time: 2:47)
- 4. MY GIRL (by Chris Swansen; Badger, BMI. Time: 2:42)
- 5. LES IBIS
- (by Chris Swansen; Badger, BMI. Time: 2:46)

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STEREO

GALILEA SOUND CASTELLANOS CHRISTIAN RECORDS 001

# GALILEA SOUND

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## PAZ

Paz, es el bello tema que hemos escojido para identificar este bello Album Musical que con mucho carino presenta la Agrupacion GALILEA SOUND, esperando en Dios que sea del agrado de cada creyente y de todo aquel que lo escuche. Que la Paz de Dios sea con vosotros, Amen.

### GALILEA SOUND

BATERIA.

CONGAS:

Alex Reyes

TROMPETAS:

Jose Fuentes

Victor Ortega

Angel Manzano

Danny Munoz

#### Cantantes

ADAN SANCHEZ ELSIE RODRIGUEZ LILY RODRIGUEZ CARMEN ORTEGA

**ACOMPANAMIENTO** 

STEREO

#### Lado A

1. PAZ (V. Quinones)

2. NATHANAEL (autor des.)

3. MI TESTIMONIO

 DONDE PODRE ESCONDERME (J. L. Santiago)

5. SENOR A QUIEN IREMOS (autor des.)

#### PIANO:

Johnny Peralta

#### GUITARRAS:

Adan Sanchez Manny Rivera

#### BAJO: Victor Hernandez

icioi ficilianaez

#### GUIRO Y MARACAS: Sergio Cruz

#### Lado B

- 1. MI GRAN LUCHA (autor des.)
- 2. SALMO 25 (autor des.)
- 3. CAMBIO MI VIDA (V. M. Santiago)
- 4. TOMADO DE LA MANO (autor des.)
- 5. DAVID DANZABA (autor des.)

Para cualquier informacion en relaccion a este Album Musical favor de comunircarse con:

PEDRO CASTELLANOS

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# RAGTIME STOMPERS

WAN W



EVERYBODY LOVES MY BABY • DIGGIN' MY POTATOES • TAKE IT SLOW AND EASY TOU'SE A VIPER • SHAKE THAT THING • MACK THE KNIFE • ST. LOUIS TICKLE

HOW TO HAVE FUN WITH AN EMPTY JUG

YOU KNOW, I've been meaning to start a jug band for a long I time. Around 1958 Sam Charters, myself and a few others were messing around with some of the same tunes that are in this album. Then Sam decided to go to Greenland, or was it British Honduras; Bob Brill, our kazumpet player (sometimes called the trumpoo) went to North Africa; and I went professional. It seemed like no one was interested in jug bands back then.

Now everybody seems to want to hear jug band music, and new jug bands are forming by the hour. Here is mine. We like it because it's easy and it's fun and no matter what your musical level is, (our musical level is pretty apparent on this record) you can make some pretty decent fun music.

My playing with Sam in 1958 certainly doesn't make me a pioneer. Sam was playing with jug bands out on the West Coast in the late 1940's, and the whole thing started in the 1920's. Neither Sam nor I were contributing very much back then. Gus Cannon recorded "Walk Right In" around 1928. The Memphis Jug Band was recording different tunes at the same time. So this isn't a new thing after all; it's just another "revival." But it is the revival of what we feel is a very viable kind of music. You can play practically anything with a jug band (our Beethoven's 9th has got to be heard to be believed), and if you have any ability to swing at all it will come out in a jug band.

The Jug Stompers got off to a start when the prominent owner of a prominent club-the Village Vanguard-called and asked me if I could organize a jug band. I said, "maybe," and within two minutes my wife and I had made fourteen phone calls. Sam was back in town; Danny Kalb, who is one of the most versatile musicians I know, wasn't doing much of anything; Artie Rose, mandolin and dobro player par excellence, was available. I had to wait for Barry Kornfeld who was working a summer gig, but he was worth waiting for. We worked at the Village Vanguard for a while and have since become incurable addicts—of music, that is.

The tunes that we do are kind of a bridal bouquet of jug band music-old, new, borrowed, blue, etc. "K.C. Moan" and "Stealin" are two very traditional jug band tunes, the first one having been recorded by the Memphis Jug Band and the second by Cannon's Jug Stompers. "Everybody Loves My Baby" and "Sister Kate" are traditional jazz tunes from the 1920's, "Take It Slow and Easy," "Diggin' My Potatoes," and "Shake that Thing," are tunes that we picked up around folk music. The three rags, "Saint Louis Tickle." "Temptation Rag," and "Georgia Camp Meeting" are kind of a new twist for jug bands. We play them because when they come out right they are the most exhilarating things that we do. "You'se a Viper" was written by Fats Waller. It's a Harlem jive tune from the 1930's. "Mack the Knife" is kind of a brainstorm. We think that we do no violence to the spirit of the song in performing it. As a matter of fact, I personally think that if Kurt Weill had been familiar with the form he would have scored the entire "Three Penny Opera" for jug band.

In any case this is one way a jug band can sound. No two jug bands could sound alike simply because the music is at once so personal and so collective. You'll have to try starting a jug band of your own to know what I mean, Good luck,

Dave Van Ronk

EVERYBODY LOVES MY BABY (Spencer Williams, J. Palmer), Pickwick Music Corp., (ASCAP) . . . 2:53 STEALIN' (long version) (Will Shade), Peer International Corp., (BMI) . . . 3:13

SAINT LOUIS TICKLE (James O'Dea, Barney, Seymore), Shawnee Press, Inc., (ASCAP) . . . 2:33

SISTER KATE

(Armand Piron), Pickwick Music Corp. & Jerry Vopel Music Co., Inc., (ASCAP) . . . 2:17 TAKE IT SLOW AND EASY (Jeesie Fuller), Contemporary Music, (BMI) . . . 2:25

MACK THE KNIFE (Kurt Weill, Bertold Brecht, Beitzstein), Weilt-Brecht-Harms Company, Inc., (ASCAP) . . . 2:35

(Juckson), Shupiro, Bernstein & Co., Inc., (ASCAP) . . . 2:50 K.C. MOAN (Tewee Blackman), Perr International Corp., (BMI) . . . 3:36 GEORGIA CAMP MEETING Traditional . . . 2:45

DIGGIN' MY POTATOES

(Sonny Terry), Prestige Publ. Co., (ASCAP) . . . 2:42

TEMPTATION RAG (Henry Lodge-Weslyn), M. Wilmark & Sons, (ASCAP) . . . 2:09

SHAKE THAT THING

YOU'SE A VIPER (Thomas "Futs" Waller), Joy Music Inc. & Mayfair Music Corp., (ASCAP) . . . 2:32

ARRANGED BY DAVE VAN RONK AND THE JUG STOMPERS



This MERCUS Tree of the serial of the used modern recording dechaigue is the phonograph industry.

In STERNO—The 13° cutier shall ample is utilized, the dated development is the seri of their recording in the property of the serial property of the seri

Vendor Mercury Record Corporation

# COSSES

olatine and Justice

SWALLOWTAIL ST-8

side 1	C
Moving Day	
(von Tilzer & Sterlin)	3:05
Fisher's Hornpipe (Trad.)	2:43
My Old Man	
(J. Mercer & B. Hanighen)	2:45
Don't Give All The Lard Away	
(Lockwood Lewis)	2:37
Adam and Eve (Tommy Bradley (?) )	3:09
Some Pumpkins (Edward Kuhn)	3:10

#### MOVING DAY (Harry von Tilzer)

This was written in 1906 by tin pan alley composer Harry von Tiders, who also wrote "Goodbre, Lian Jame," a string band favorite, and 'I Want a Girl Just Like the Gair That Married Dear Old Dad. 'A number of people have recorded this song, among them Jim Kweskin, Charlie Poole, and the Holy Modal Rounded.

#### FISHER'S HORNPIPE (Trad.)

Too Wikhach, or Library of Compras connection, writes, "This was not written by Adones," Glaver 1723-1800, the obesit. Not went written by Adones, Charlot (233-1800), the obesit. Not went written by Adones Charlot (244-1806), a violinia shot about 180 feet of Landon. I was companed by James Fabri, prompting dateser and ballet master. Theater Reyal. Covert Carlots, and was published around 1780. It soon certeerd mathous and at also known as 1 red How's Hormony, "The Fabricaman's List," and Wigo on the Green, "Found in O'Norlit," 1375-76.

Henry, can't remother where be got it Alwabe Carlot 100 Fabrical Torget.

#### MY OLD MAN (J. Mercer-B. Hanighen)

Ande from Jin Kwenkin, our inspiration for this tame from a joint performance of The Nephews and The Spirits of Rhythin (vocals) on December 6, 1933, in New York City, The Ovo, Club mentioned in the chorus was a famous jazz joint at the time. The Nephews were a novelty band and did the back-up with angile string guitar, three tipples, and a unitiase swipped in paper, plaxed with whish brooms. When Harrey sings this one, he hies to insert verses from "Depayer the Salior Main."

DONT GIVE ALL THE LARD AWAY (Lockwood Lewis) CMIGHO Haves, paged fiddler upperne, and Earl McDonald, his equivalent on jug. recorded this song on December 10, 1926, in Chacago, with the relation Jack Dividenda Jug Blownew. We are feed of its distinctive flavor and abundant chords, and are intruged by the masked intentions of Deacon Mose. Flow, of course, before the lard titles.

#### ADAM AND EVE (Tommy Bradley (?) )

All that is known about this masterpiece of evegeus is that it was cut in Richmond, Indiana, on September 27, 1930, by Tommy Bradley, who may have come from Central Missiaspip. The chord progression occurs in a large number of jug band songs, but the walts time was Harvey's idea.

#### SOME PUMPKINS (Edward Kuhn)

This March and Two-Step hails from Kansas City, Missouri, and was originally published in 1908. We got it from the Etcetera String Band (The Harvest Hop, Moon 200) who specialize in unknown Missouri raga-

side 2	
Beale Street (words by W.C. Handy)	3:13
Ship in the Clouds/Pigeon	
on the Gate (Trad.)	3:05
Whitewash Station (Will Shade (?) )	3:21
Washboard Wiggles ("Tiny" Parham)	2:57
Lynchburg Town (Frank Spender)	3:09
Frosty Morn (Trad.)	2:15

#### side 2

#### BEALE STREET (W.C. Handy)

We got our words from Handy and our tune from Charlie Poole, who calls this "The Tennessee Blues." We also owe souse thanks to the Red Clay Ramblers. Beale Street is in reality Boale Avenue, Memphis, Tennessee

#### SHIP IN THE CLOUDS/PIGEON ON THE GATE (Trad.)

Phrase by phrase, Rich pieced these tunes together from sessions with a whole mess of Philadelphia and Brandywine old-time nusscassis. They make a fitting pair because of their odd rhythms.

#### WHITEWASH STATION (Will Shade (?) )

Our theory has long been that the whitewash station, "three miles above" (7), is a quick clean-up service that fursibles the dark departing souls of 19, is a quick clean-up service that fursible the dark departing souls up by Band means with enough "counciles" to get them through the Pearly Cates. The Memphis Jug Band recorded the song in 1928. Their timature is all III on 19.

#### WASHBOARD WIGGLES ("Tiny" Parham)

Hartzell Strathdere "Tinv" Parham, a three-hundred-pound Kansas City pano player, headed several bands in Chicago in bootlegging days he and his musicians recorded this time on July 22, 1929, featuring drummer Emis Marrero on the board. Here, Rich plies his thimbles to the Zinc King with the best of them.

#### LYNCHBURG TOWN (Frank Spender)

An Original Christy Minsteel song, variants appear in several antebellum minsteel books. In the early 1900's, it entered the repertoire of white mountain masic. Some self their tobacco down to Vicksburg, and some to Richmord, but Beian likes to imagine his going down to Lynchburg, Tennessee, where it can keep an eye on the Jack Daniel's distillers.

#### FROSTY MORN (Trad.)

Herry learned this tune from Mark Gunther at Marigous in 1973. Mark probably got if from the Halon Neck String Band, who passed if into disciplination on their first album. They got it from Alan Jabbour of the American Falidite Center, and he got it from Halon Market String Halon String and the String Halon String String Halon S

Cranberry Lake first got together in the summer of 1972 at a college biological station at Cranberry Lake in the Adirondack mountains where Lew, Rich and Brian were students and Sally was passing the time. Soon after, Harvey joined us and, a little further along, Henry. We find lost of old time string band music in central New York State where we live but few other people playing jug band music. We try hard to know where the music comes from and feel like we're a real part of where it's going.

Thanks to Santo LaValle for the loan of his intact guitar, and to Dick Sheridan for the use of his tenor banjo.

This record is for Terry Finger, Bill Knowlton, Tom Hosmer, Gary Palley, The Wild Mouse, Ouzo the Jug Band Dog and all the people who made this music so well a half-century and more ago. Thanks Mom and Dad!

Rich Sobel: fiddle (old-timey), mandolin and washboard Henry Jankiewicz: fiddle (old-timey and jug band) Harvey Nusbaum: guitar and vocals (Moving Day and My Old Man)

Brian Burns: string bass, jug and vocals (remaining songs) Sally Cutler: autoharp, kazoo and spoons Lewis Cutler: 5-string banjo and tenor banjo

Producer: Phil Shapiro Engineer: Ken Coleman Front Cover: M.J.Tootill Back Cover: Jeff Pike

Recorded in May and June 1977 at Wavemaker Studios, Spencer, New York. All arrangements by Cranberry Lake. © © 1977 Swallowtail Records, Box 843 Ithaca. New York 14850 Write for a free catalogue.

Photographed at The Kazoo Company, Eden, New York







1981 HIGH SCHOOL FOR PERFORMING AND VISUAL ARTS JAZZ EN Bob Morgan, Director Guest Soloists: Tony Campise, Kirk Whalum

SIDE ONE

- 1. MAIDEN VOYAGE (Herbie Hancock, arr. John-Everett Beal) Scott Luker, tenor saxophone Stephanie York, piano Bill Fitzgerald, trombone Josh Syna, guitar
- 2. SHO' 'NUFF! (Pete Vollmers) Brian Alexander, trumpet Scott Luker, tenor sax ophone Warren Grant, drums
- 3. BOONIE'S BLUES (Oominic Spera) Victor Nash, trumpet Larry Diaz, alto saxophone Jim QeBose, trombone Oeena Gaskell, clarinet Kelvin Cooksey, drums

SIDE TWO

- 4. SOME OTHER TIME (Leonard Bernstein, arr. Oon Elam) Tony Campise, alto saxophone
- 5. OUTLAWS (Paul Hart) Bill Fitzgerald, Trombone
- 6. KÄ JU MOE SAMBA (Mike Loveless) Kirk Whalum, soprano saxophone
- 7. NIEHAUS ORIGINAL (Lennie Niehaus) Jeff Hoffman, guitar Scott Luker, tenor sax ophone Bart Follis, alto sax ophone Stephanie York, piano



L to Richforace Young III, Bob Morgan, Norma Lowder, Richard Piagentini. (Photo by Xenia Huarte, HSPVA Media Student)

Recording Facilities: Alvin Community College, Alvin, Tx./ Andy Anderson, Chairman, Music Department/ Jerry Perkins, Director, Jazz Program/ Engineer: Pat Singletary, Alvin Community College/ Mixing. Jeff Smith (Southwest Recordings) and Bob Morgan/ Pressing: Mark Educational Records; Box 218; Clarence, N.Y. 14031/ Front Jacket Design: Roberta Stast, HSPVA Art Faculty/ Back Jacket Design: Irma Williams/ Printing and Fabrication: Both Record Productions. Inc.



At Wichita, Kansas, Jazz Festival, April 1981

#### PERSONNEL

Trumpets/ Flugelhorns: Bruce Friedman, lead (tunes 1, 3, 4, 5, 6) Victor Nash, lead (tunes 2, 3, 7), section, solo Ouke Tanner, section Greg Zekowski, section Paul Hyde, section Brian Alexander, section, solo

Bill Fitzgerald, lead (tunes 2, 3, 4, 5, 7, ), solo Jim OeBose, lead (tune 1), section, solo Jesse Ouran, lead (tune 6), section Barbara Weever, bass

Sax ophones/ Woodwinds: Bart Follis, lead elto & sopreno saxes/ flute Larry Diaz, elto & tenor saxes/flute/ clerinet

Scott Luker, 1st tenor sax Kenneth Kress, tenor & baritone saxes/ flute/ piccolo Lynne McCarthy, beritone sax/ bass clarinet Deena Gaskell, clarinet

Piano: Stephanie York

Jeff Hoffman (tunes 5, 6, 7) Oeena Gaskell (tunes 2, 3) Josh Syna (tune 1)

Kelvin Elliott (tunes 1, 5, 6) Chuck Lichenstein (tunes 2, 3, 4, 7)

Kelvin Cooksey (tunes 1, 3, 4, 7) Warren Grant (tunes 2, 5, 6)

Recorded June 2, 3, 4, 9, 17, Alvin, Tx.

Tony Campise appears by special arrangement with American Record Corporation

High School for Performing and Visual Arts, 1981 3517 Austin St., Houston, Texas 77004



TONY CAMPISE KIRK WHALUM

MC 20142

HIGH SCHOOL FOR THE PERFORMING AND VIGITAL ARTS 3517 AUSTIN STREET HOUSTON, TEXAS 77004 PHONE 713/522-7811

INSTRUMENTAL MUSIC DEPARTMENT DR. ROBERT MORGAN, Coordinator Director, Jazz Program RICHARD PIAGENTINI Director, Symphonic Program

#### H S P V A JAZZ - 1981

The 1980-81 school year contained many exciting moments for the High School for Performing and Visual Arts Music Department. It was a time to look back as the school's tenth anniversary was celebrated, and to look forward as plans for a new campus were completed. This album represents a summary of the year's activities by the Jazz Ensemble.

None of the activities of the Music Department, including this album, would be possible without the enthusiastic support of the school and district administration. Sincere thanks are extended to:

HSPVA Administration: Norma Lowder, Principal Lawrence Anderson, Assistant Principal Patricia Zeitoun, Coordinator of Art Mary Martha Lappe, Coordinator of Dance Edward Swearer, Ass't. Superintendent, Robert Singleton, Coordinator of Drama Pat Coakley, Coordinator of Media Pat Bonner, Coordinator of Vocal Music SPECIAL THANKS are extended to office staff: Betty Grady; Betty Key, Peggy Smith

Houston Independent School District: Billy Reagan, General Superintendent Edith Moore, Superintendent, Area II Area II Ruth Red, Director of Music Education Leslie Munson, Supervisor of Instrumental Music Lavonia Bassett, Supervisor of Vocal Music

Instrumental Music Staff, 1980-81: Adderley, Nat, Jr. (Theory) Borling, Tom (Theory, Jazz Piano) Breier, Josh (Cuitar Fng ) Frazier, Marsha (Jazz Piano, Combo)

Ganz, Dr. Isabelle (Early Music Ens., Class Piano, Theory) Gaschen, Terry (Classical Guitar) Gerard, Charles (Theory, Comp.) Johnson, Dr. Charles (String Ens., Music History) McCathern, Jerry (Brass Class)

Phillips, Bernard (Woodwinds Class) Piagentini, Richard (Symphony, Wind Ens., Conducting) Smith, Lovie (Percussion) Young, Horace (Jazz Ens., Arranging, Improvisation)

Highlights of 1980-81 Jazz Ensemble season:

Texas Southern University: Victor Nash Dulles High School: Fitzgerald; Gaskell; Grant

Texas Music Educators Association Convention, San Antonio, Texas, February 11-14, 1981; guest soloist: Tony Campise Special guest band at Wichita (Kansas) Jazz Festival, April, 1981. En route to Wichita, concerts were presented at Bowie High School, Arlington, Texas (joint concert with UT/Arlington Jazz Ensemble) and Midwest City High School, Oklahoma City.

Non-competitive participation in festivals at Sam Houston State University, Dulles High School, Texas Southern University and North Shore High School (Galena Park), with individual awards presented as follows: "Most Outstanding Musician" Awards: Sam Houston State University: Larry Diaz, class 5A (tie); Caral Richard (2nd band), class 4A "All-Star" Certificates: Sam Houston State University: Alexander; DeBose; Fitzgerald; Follis; Friedman; Gaskell; Luker; York. 2nd band: Al Butcher; Peter Hunter; Keith Linton; Lydia Modelist; David Parker; Mark Sellers North Shore High School: Fitzgerald: Friedman: Luker: York

All-Region IX Jazz Ensemble, Westchester High School (Spring Branch), Osciptioner, 1980: Larry Diaz; Jesse Duran; Bill Fitzgerald; Jeff Hoffman; Scott Luker; Kenneth Kress; Sydney Polk (2nd band); Stephanie York

All-State Jazz Ensemble, T. M. E. A., San Antonio, February, 1981: Bill Fitzgerald, trombone; Stephanie York, alternate piano

Special Awards:

TRONGONE AWARDS (Senior Awards of Merit): presented May 21, 1980: "For Outstanding Performance in Jazz Ensemble": Bill Fitzgerald "For Outstanding Performance in Academic Music Program": Denna Gaskell and Lynn McCarthy, tie for runner-up

First Runner-up, MusicFest Scholarship (\$ 2000): Bill Fitzgerald Winner, Jazz Heritage Scholarship (\$ 500) sponsored by Jazz Month Club: Deena Gaskell; Runner-up (\$ 300), Omega Psi Phi "Search for Talent": Jeff Hoffman

It was learned that the 1980 small jazz ensemble album, <u>Nightfall</u>, won <u>down beat Magazine</u>'s "deebee" award for "Best Jazz Performance by a Small <u>Jazz Group</u> - High School Division." Sal Gonzales (trombone) won "Best High School Jazz Soloist," with honorable mentions going to Shelton Crocker (tenor sax) and Eddie Smart (composer). A special citation was presented to the HSPVA Ragtime Ensemble, Richard Piagentini, Director. All "deebee" awards were presented by Charles Suber at the Wichita Jazz Festival.

Guest performers and/or clinicians on campus this year included Anthony Braxton, Tony Campise, Arnett Cobb, Richie Cole, Dennis Dotson, Lee Evans, Bob Hardaway, David "Fathead" Newman, Larry Ridley, Kirk Whalum, Houston Pops Orchestra, University of Illinois Jazz Band, and San Jacinto College Jazz Ensemble.

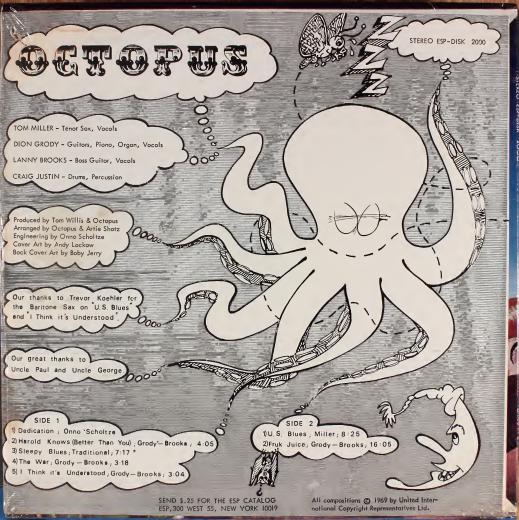
The excellent training by the following junior high directors is gratefully acknowledged: Gerald Bachorowski (Hartman Jr. High School): Paul Hyde; Joe Freilich/Ann Price (Black Jr. High School): Ricky Gonzales and Chuck Lichenstein; Howard Jones (Fleming Fine Arts Academy): Kelvin Cooksey, Kelvin Elliott and Victor Nash; Perry Kay (Lanier): Brian Alexander, Deena Gaskell and Warren Grant; Anthony Maxie (Dowling): Jim DeBose, Duke Tanner and Barbara Weaver; Leonard Oberhoff (Johnston): Stephanie York; Joe Perez (Edison): Jesse Duran; Buddy Smith (Marshall): Larry Diaz; Pat White (Fondren): Bruce Friedman, Jeff Hoffman and Lynne McCarthy. Outside-of-HISD: Alief, Texas: Bill Fitzgerald, Bart Follis, Scott Luker and Greg Zekowski; Spring, Texas: Josh Syna; Galena Park, Texas: Kenneth Kress.

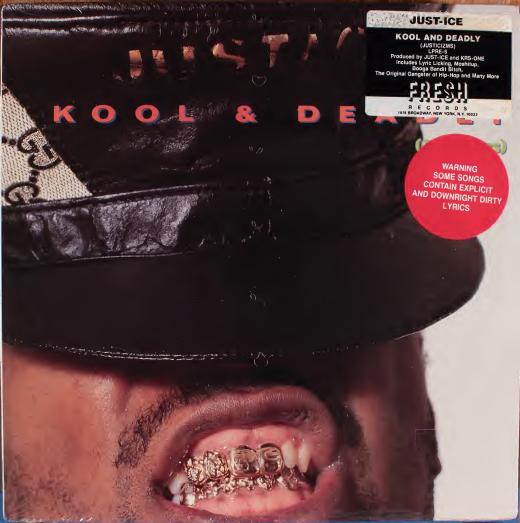
About the guest soloists:

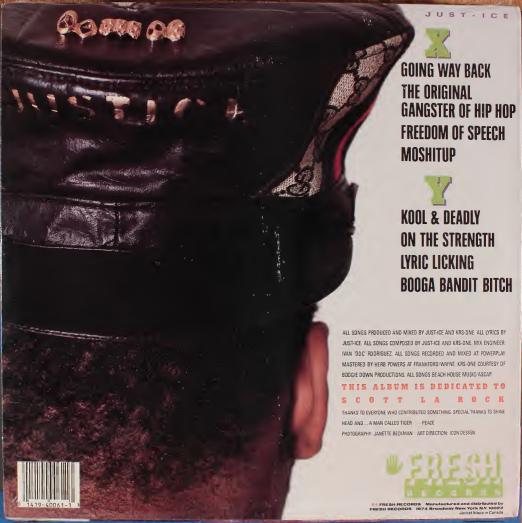
Tony Campise started with one instrument-alto sax-while still in elementary school, and has since added another nine instruments to his musical repertoire. He plays each with admirable technical skill and a much-acclaimed talent for jazz improvisation. He has studied alto sax and clarinet with Hal Tennyson and altoist Lee Konitz, tenor and improvisation with Jerry Coker, classical flute (for nine years) with Byron Hestor, principal flutist of the Houston Symphony Orchestra. A veteran of hundreds of club acts and musicals, he has been featured as lead alto with the dynamic, always innovative Stan Kenton Orchastra in concerts, international tours, and Creative World studio album sessions. His work on "Hog Fat Blues" (from Creative World's "Fire, Fury and Fun") is a special favorite of jazz fans throughout the world. The Tony Campise Quartet performs in the Texas area and records for the American Recording Company on the RAM label. Mr. Campise appears nationally with the Houston Pops Orchestra. He is Director of Jazz Studies at the University of Houston and previously taught saxophone at Houston Baptist University and Alvin Junior College.

Kirk Whalum is a native of Memphis, Tennessee. He came to Houston in 1976 to participate in the famed jazz program at Texas Southern University. He won many significant awards with the TSU Jazz, Ensemble, and has performed locally with Bubba Thomas, Paul English, the Houston Jazz Society Big Band, and is currently headlining his own group. He has also performed with Barbara McNair, Sonny Stitt, Milt Jackson, James Moody, Roland Hanna, Shelly Manne and Cat Anderson. He spent one summer in Paris studying under a special government grant.

Robert Morgan's activities included judging engagements for the El Paso Public Schools and Pan American College. He presented a stage band clinic at Wharton High School, and conducted a one-week Jazz Piano Workshop at Valdosta State College (Georgia). He visited England under the auspices of the British Central Bureau of Educational Visits and Exchanges, where he was a guest at Leeds College and at rehearsals of the National Youth Jazz Orchestra of Great Britain. He also went on tour with the Doncaster Youth Jazz Orchestra, and was a guest at the schools Prom concerts (Albert Hall). He attended the National Association of Jazz Educators national convention in St. Louis (January), and was appointed national "Instrumental Techniques" Chairman for JE.







# SOUL EXPRESSION

THE JOHN BROWN UNIVERSITY

## SOUL EXPRESSION

HIST THIS WORD:

Several years ago a group of students on the campus of John Brown University created a musical group known as the "Sound Generation". Initially the group lacked virtually all the necessary ingredients for success, but the members of the "Sound Generation" believed that they had a story to tell and a song to sing. In the retrospect of the years, it was certainty of our mission and a blind faith in God, that enabled the group to wade through the often chilly waters of our initial ventures.

From that time until this, virtually everything about the group has changed, everything that is except our reason for existence. The group was born out of a desire to tell of our love for God and country; that desire is still the central pillar of our being.

THE ADAGE STATES THAT: "Music is the expression of the soul." This album is the soul expression of the 24 young people who created it. It is not music for music's sake: but rather an effort to communicate and to share the deep "heart-felt" feelings that burn within the souls of the members of the "Sound Generation."

The album touches all the spheres of musical involvement that have become synonymous with the "Sound Generation" through the past years. The sound ranges from the driving beat of "California Soul" to the easy melodic line of "Who Can Cheer the Heart Like Jesus." .

The album is a kaleido-

scope of sound and it is hoped that somewhere on the record there is that certain something that you will like a great deal.

It is our hope and prayer that each and every listener will be drawn closer to God and to the realization that He is vitally interested in the affairs of mankind and that through the person of Jesus Christ. He has provided a way for us to know Him.

In the creation of this album, special credit must go to the following:

JOHN COATES:. Who is not only the musical director of the group, he has been, from the beginning, the musical mind that has charted the basic course for the group to follow. Johnny, musically speaking, has written the majority of the group's arrangements and does all the keyboard work on the recording.

PAUL WHEELER: Paul sings baritone/bass, and is also responsible for the selection and training of all vocalists. His ability and the end result is easily heard.

ROGER BYRD: Affectionately referred to as "Byrd" by all his friends, drills and trains the "Sound Generation" band and is the featured "skin man" or drummer in the group. For the album, he also covered much of the trombone work and "California Soul" is a product of his arranging genius.

... And a very special word of thanks to: MR. STEWART SPRINGFIELD - Vice President of John Brown University, without whose help and guidance we never would have made it:

MR. E. WILLIAM GEORGE. John Brown University West Coast Vice President...our "Big Daddy" in the southern California area who just has to be the grooviest guy in the world:

THE DOCTOR ... and all the "out of sight" people at "Gold Star Studios" in Hollywood who helped us so much in the sessions:

LOU LEVIN - from "California Sound Products" in Los Angeles, who is absolutely the greatest sound engineering consultant in the whole world.

One of the most exciting aspects of the "Sound Generation" is the fact that all of the young people in the organization attend the same school. To our way of thinking, John Brown University is the finest school of its kind in the nation today. It is a fully accredited, four-year, liberal arts University, that is in existence today basically to train young people academically and spiritually for a 20th Century world. It is thrilling for us to know that the University has been successful in doing just that for more than half a century.

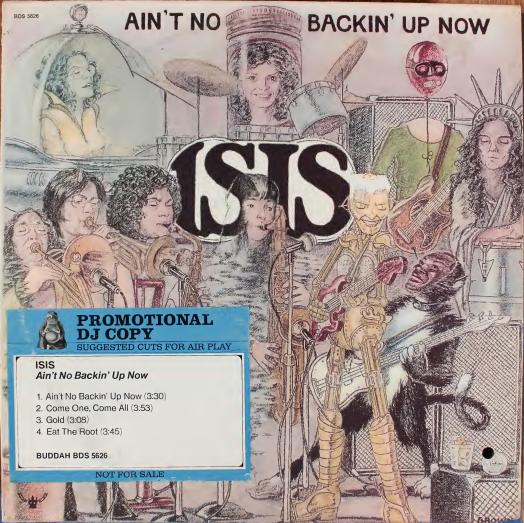
If you would care to know more about the "Sound Generation" or about John Brown University, feel free to write us in care of John Brown University, Siloam Springs, Arkansas 72761.

All of us in the "Sound Generation" hope you enjoy the album as much as we enioved creating it!

THE SOUND GENERATION SOUL EXPRESSION "TVE GOT RHYTHM" . . . 1:40 . . . . . . . . . . . . . . . . . Arr. Coates SIDE TWO 



Sincerely yours, Bill Hartman 35797



Side One

(A. Toussaint)
MarSaim Music, Inc. (BMI)
Arranged by Allen Toussaint

ICA WINDS (1981) A. Toussant)
MarSaint Music, Inc. (BMI)
Arranged by Allen Toussaint

OLD STORIES (4:19) A. Touvsaint)
MarSaint Music. Inc. (BM1)
Arranged by Allen Toussaint

GOLD . : ass (A. Toursaint)
MarSaint Music, Inc. (BMI)
Arranged by Allen Toussaint

EAT THE ROOT (3:45) Arranged by Jeanse Fineber

for Radam Productions, Inc. and recorded at: SeaSaint Studios, New Orleans, La. Engineer: Ken Laxton

Except

\*Produced by Jeff Lane for Radam Productions, Inc. and recorded at: Ultra Sonic Studios, Long Island Engineer: John Bradley

\*\*Produced by Carol MacDonald for Radam Productions, Inc. and recorded at: Ultra Sonic Studios, Long Island Engineer: Steve Goetz

Executive Producer: Ron Gittman

All songs published by
Deposit Music Ltd/Wooden Weight
(ASCAP)
unless otherwise indicated.

CAROL MacDONALD Lead Vocals, Rhythm Guitar, Leader, Producer, Writer/Arranger

Drums, Percussion, Leader, Writer

Bass, Vocals, Writer

Congas, Bongos Tenor Sax, Flute (solos), Piccolo, Writer

LOLLY BIENENFIELD

Trombone, Vocals

Organ, Piano, Clavinet, Arp Synthesizer,

Alto Sax, Flute, Clarinet Background Vocals

Trumpet

Lead Guitar



Side Two BOBBIE & MARIA 4 15.

(C MacDonold) Arranged by Randy Muller, Jeff Lane & Isis

\*\*LOST ROMEO : 47 (S Bass/J. McNeul) Arranged by Stella Bass & Just Rhythm Arrangement by Margo Lewis

\*COME ONE, COME ALL 1933 (C. MacDonald/G Bianco) Arranged by Randy Muller & Isis

> SUNSHINE TREE O 40 (C. MacDonald) Arranged by Randy Muller, Jeff Lane & Isis

### "Lewisa" Solofski

Trumpet on "Lost Romeo",
"Come One, Come All",
"Sunshine Tree", & "Bobbie & Maria" June Millington

Guitar and Slade Guitar on
"Ain't No Backin' Up Now"
"Eat The Root", "tcy Winds"
"Gold", & "Old Stories"

Allen Toussaint: Keyboard Consultant

1515 Thanks

Geri "Madam Admiral" Vaccaro, MaryEllen & Fran, Al Bianco, Rita Alan, Maryellen & Fran, Al Bianco, Rita Alar Drek Abrams, Suzi Ghezzi, June Millington, Ken Laxton, Roberta Grace, 5.1.R., Marcella "Mars" Simone, Rob Brown, Diane Gardner, Pat Cox and the Rogers & Cowan Staff.

Many Thanks to: Sandra Merritt

Lewisa Solofski for your list of all night eateries Steve Goetz for infinite patience, inspiration, and

Art Kass for "Belief through Compromise" The Buddah Group "Flash"

And Thank You, ALLEN TOUSSAINT

Illustrations: Front-Rob Brown
Back-Mars
Creative Packaging Direction
Milton Sincoff

For info on ISIS contact Radam Productions, Inc. 200 East 27th Street New York, N.Y. 10016 (212) 757-6300



SIDE A 1. TAKING YOUR LIFE IN YOUR HANDS 2. THOUGHTLESS KIND 3. SANTIES 4. IF YOU WERE STILL AROUND 5. CLOSE WATCH 6. MAMA'S SONG

JOHN CALE: VOCALS GUITARS KEYBOARDS ACCOMPANYING MUSICIANS: ALAN LANIER D.J. YOUNG DAVID LICHTENSTEIN JOHN WONDERLING MIKE MCLINTOCK PIPE MAJOR TOM FITZGIBBON ROBERT ELK RISÉ CALE: VOCAL ON RIMSKY KORSAKOV PRODUCER: JOHN CALE ENGINEER: DAVID LICHTENSTEIN

ASSISTANT ENGINEER: DAVID YOUNG RECORDED AND MIXED AT SKY LINE STUDIOS N.Y.C. PHOTOGRAPHY: BETSEY JOHNSON DESIGN: ROB O'CONNOR

SIDE B 1.BROKEN BIRD 2.CHINESE ENVOY 3.CHANGES MADE 4.DAMN LIFE 5. RISÉ, SAM AND RIMSKY KORSAKOV



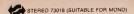






Produced by BO HANSSON and ANDERS LIND Sleeve illustrations by Jane Furst Picture of Professor J.R.R. Tolkien by Snowdon





# BIG BLACK

SIDE ONE         (5.56)           1. ELEMENTS OF NOW         (5.52)           2. LOW GRAVY         (2.12)           3. LADY MACK         (2.29)           4. LA DE DA         (2.53)
SIDE TWO   1. COME ON AND GET IT, BABY (If You Want It) (9:28)   2. BURUNDI POSE (10:22)   All selections BMI

THE AFRICAN BAG PRODUCTIONS / Produced by JAMES DAVIS / Engineered by THE DOCTOR / Front Cover Photography by GENE BROWNELL / Back Liner Photography by EDWARD PERSON / Musicions, CAIPHUS SEMENYA, Piano / HERMAN RILEY, Tenor / CURTIS PEAGLER, Alto / HOWARD JOHNSON, Tuba and Barriane (RAY DRAPER, Tubb / MAURICE SPEARS, Trombone / CHARLES MALLORY, Guinor / LESLIE HARGROVE, Guinar / RON MARSHALL, Electric Bass / STAN GILBERT, Bass / BILLY MOORE, Drums / BIG BLACK, African Kongo Drums /

\*UNIVERSAL CITY RECORDS • A Division of MCA Inc.
PRINTED IN U.S.A.



### AFRICAN MUSIC

African music is intimately connected with African customs and practices, where the ancient African culture lives on in accordance with its hereditary customs.

As far as the blacks' music in the Western world is concerned, all their music started with the chants, grunts, groans on the slave ship, in the slave markets, on slave plantations, and in basic slave surroundings in general.

The black man developed his music in basically a non-African setting, yet was passessed with the genius to express himself through his senses that is so characteristically African, maintaining the natural background of African music-making. The song-dance-gesture-playing-all belong together, a source of receipt and joy.

African music is basically marked by its rhythms, but—as stated by Dr. Joseph H. Haward, musicologist and authority on drums, in his work, "Drums in the Americas"—"Legal sanctions against the drum produced throughout the Americas o host of subterfuge methods to obtain the same rhythmic effects, such as handclapping and foot-tapping in spirituols and 'soneys'; shouting in churches, as a substitute for 'possession'; the presence of many African instruments used in the Americas is tongible enough evidence of residual African cultural traits: the use of the guiro, claves, bell, or iron, logdrums, marimbas, gourd (cabaca), jawbon (algoid) and sticks (politilos) is part of the evidence we find in the Americas."

Also new forms of expression on other newly created instruments issued forth, such as the washboard, the haircomb, the spoons, the one-stringed tub bass, and one-stringed banjo; thus giving birth to the "Zodiko" sound of New Orleans.

Dr. Howard also pointed out, "The obvious relationship to West African music found in the Charleston and ragtime rhythms of the U.S. cannot be ignored. The relationship is so close we find identical features in different countries.

"The African elements can clearly be discerned in such examples as the Cuban religious music, the work and dance song, and the son, 'the Trinidadians' music for the Shango cults, and even the collypso; the candombe and milionga of Argentina; the samba of Barazil, the bamba of Puerto Rico; the bamboula of the Virgin Islands and also the religious and secutive? Of Surianu.



"In the dances and rhythms we find many have retained their African names, e.g. the Conga of Cuba and the Polapala and Chacarera of Argentina; batugue, rhumba, samba, bomba, fandango, candomble, malamba, macumba, yamba and samba. "No one would deny the influence of African rhythms in the music of the Americas, or the extraordinary vitality which has

survived in different forms of folk and popular music, both religious and secular."

From the plantation music, and levee chants, grunts, groans, field hollers, shouts, the drums in Congo Square, the spirituals, gospels, hymns, the blues, the marching bands of New Orleans, Dixieland, and swing in the dance halls, came the music that moved up the Mississippi to St. Louis and Kansas City, Chicago, then eastward and westward to both coasts.

The influence of their musical styles spread all over the world. From this development came the rhythmic and meladic elements that eventually blended into bebop, a style that re-introduced the African drums. Later on, two other elements come together harmoniously, rhythm and blues.

The influence of these musical styles also spread all over the world, and is absorbed along with the growth of bebop and its own sound in the music presented in this album, "Elements of Now." whereas the drums are surrected as a melodic percussion instrument. Through the drumming style created and developed by Big Black, the drums are used as a solo instrument, improving an various themes within the framework of contemporary free form expressions. This is unequaled and makes him a virtuous of the drums.

This also represents the extractions of many of the aforementioned rhythms, styles, forms, combined with current R & B motivations, using primitive innovations created, developed and passed on through tradition.

This not only comprises a significant musical development, but also showcases Big Black as a composer of recognition, having contributed all original compositions for this, his second classic album of African music.

# Blue Mountain eagle



- 4:25 1. LOVE IS HERE: VOCÁL: JOEY NEWMAN / WRITTEN BY:
- 2:42 2. YELLOWS' DREAM: VOCAL: JOEY NEWMAN / WRITTEN BY:
- 3:03 3. FEEL LIKE A BANDIT: VOCAL: DAVID PRICE / WRITTEN BY:
- 3:07 4. TROUBLES: VOCAL: BOB "B.J." JONES / WRITTEN BY:
  CAROL MEYER / BOB "B.J." JONES
  3:32 5. LOVELESS LIVES: VOCAL: DON PONCHER / WRITTEN BY:
- DON PONCHER, BOB "B.J." JONES, JOEY NEWMAN

- 4:08 1 NO REGRETS: VOCAL: DON PONCHER / WRITTEN BY:
- DON PONCHER, DAVID PRICE

  2:55 2. WINDING YOUR STRING: VOCAL: JOEY NEWMAN/
- WRITTEN BY: JOEY NEWMAN 4:18 3. SWEET MAMA: VOCAL: RANDY FULLER / WRITTEN BY:
- RANDY FULLER
- 3:00 4. PROMISE OF LOVE: VOCAL: JOEY NEWMAN / WRITTEN BY: JOEY NEWMAN
- TRIVIAL SUM: VOCAL: BOB "B.J." JONES / WRITTEN BY: TERRY FURLONG AND RICHARD BOWEN

ALL THE SELECTIONS ARE PUBLISHED BY COTILLION-BME, BMI.

PRODUCED BY, BILL HALVERSON - RECORDED AT WALLY MEIDERS, STUDIO, L.A. \* ENGINEERED BY; BILL HALVERSON - DIRECTION: MIKE ZALK \* ART DIRECTION DESIGN; GARY BURDEN, BOYDE GLDER \* PHOTOGRAPHY - FRONTI, ROBERT KNICHT COMPANY, BACK: HENRY DILTZ SECIAL THANKS TO, AHMEE TRETGUN, BILL HALVESON, DAVID GEFFEN, HANDEY WENSTEIN, VEGA ASSOCIATES



JRL-7002

# THE ORIGINAL GREAT NORTHWEST HITS TWO VOIUME LWO

LITTLE GREEN THING • J. A. J.
SWEETS FOR MY SWEET
THE MYSTIC ONE • TIP TOES
GOODNIGHT MY LOVE
PUT 'EM DOWN • LIP SERVICE
SOUL SEARCHIN'
SHAKE IT UP • LINDA LOU
SEARCHIN' FOR LOVE

JERDEN RECORDS

JRL-7002

Jarly School

# THE ORIGINAL GREAT NORTHWEST HITS

From the evergreen country comes twelve evergreen goodies that remain as "classics." The years 1959 through 1964 are represented here, from Dave Lewis' great smash of "Little Green Thing" to Darwin & The Cupids' "Goodnight My Love," a 1959 favorite.

Vol. 2 finds all of the cities of the Northwest represented: from Spokane, Doug Peterson and The Good Guys and Bobby Wayne; from Portland, Paul Revere and The Raiders, The Kingsmen, Darwin & The Cupids, and Gentleman Jim and The Horsomen; from Connell, Wash., their contribution to Hollywood, Keith Colley; from Wenatches, Jack Bedient; from Bellingham, Ron Peterson and the Accents. and from Seattle, The DeVilles and Dave Lewis.

Our thanks and appreciation goes to the following record companies for contributing their "Northwest classics:" A & M, Era, and Gardena. With this we bid you good listening . . and ask you to watch for the release of Vol. 3 of THE ORIGINAL GREAT NORTHWEST HITS.

Thank you.

-Jerry Dennon, Producer

### SIDE 1

LITTLE GREEN THING/DAVE LEWIS - 1:58
(Dave Lewis/Burdette Music - BMI)

J.A.J./THE KINGSMEN - 2:10
(Dave Lewis/Bolmin Music - BMI)

SOUL SEARCHIN'/
GENTLEMAN JIM & THE HORSEMEN – 2:44
(Douglas Morrison/Buroette Music – BMI)

LIP SERVICE/DAVE LEWIS - 2:28
(Dave Lewis/Burdette Music - BMI)

LINDA LU/
RON PETERSON & THE ACCENTS – 2:27
(Roy Sharpe/Gregmark Music – BMI)

SHAKE IT UP/ PAUL REVERE & THE RAIDERS – 2:15 (M. Lindsay/Travis Music – BMI)

### SIDE 2

SWEETS FOR MY SWEET/
DOUG ROBERTSON & THE GOOD GUYS – 2:31
(Thomas-Schuman/Brenner Music –
Progressive Music – BMI)

GOODNIGHT MY LOVE/ DARWIN & THE CUPIDS - 2:30 (Lamm-Robertson/Don Robertson Publ. - ASCAP)

THE MYSTIC ONE/JACK BEDIENT - 2:20
(Bedient-Griggs/Burdette Music - BMI)

PUT 'EM DOWN/KEITH COLLEY-2:18 (Keith Colley/Bamboo Music-Burdette Music-BMI)

SEARCHIN' FOR LOVE/THE DeVILLES - 2:48
(Wayne Gust/Burdette Music - BMI)

TIP TOES/BOBBY WAYNE -1:57 (Boots Faye/Johnstone - Montei -Camarillo Music - BMI)

If you enjoyed this album, you will also like to hear these:

<sup>&</sup>quot;Little Green Thing" - Dave Lewis (A & M 105) . "The Original Great Northwest Hits - Vol. 1" (Jerden 7001)

<sup>&</sup>quot;Louie Louie"-The Kingsmen (Wand 657) + "The Kingsmen-Vol. 2" (Wand 659)

LJ106

North Texas State University School of Music Presents



LEON BREEDEN, Director

# LAB 773



On April 27, 1973, the Lab Bands were honored with the presentation of the first PRESIDENT'S AWARD in the history of the university. The selection was made by a committee representing the university and also the community as a whole. The presentation was made to Leon Breeden at the Annual "Honor's Day" program in the School of Music Recital Hall. Professor Breeden accepted the citation "On behalf of every young performer who has made worthwhile contributions to the Lab Bands during our twenty-five-year history; to each of them goes our sincere appreciation for helping to make this recognition possible today!"

### THE PRESIDENT'S AWARD (Size of original: 14" x 21")



### The award reads:

Whereas North Texas State University is desirous of recognizing outstanding achievements and honors acclaimed to

members of its community, and

Whereas The Lab Bands of the School of Music
have excelled in the field of jazz, and

Whereas The Lab Bands have performed before audiences local, state, national and international and brought credit to North Texas State University

Therefore Be it known that the PRESIDENT'S AWARD is given to the NORTH TEXAS STATE UNIVERSITY LAB BANDS for their exemplary representation of the University to its many publics.

(Signed): C. C. Nolen, President North Texas State University April 27, 1973

### LAB '73!

The North Texas State University
Jazz Lab Band
Leon Breeden, Conductor

### THE MUSIC

Side 1

2. Man from Tanganyika . . . . . McCoy Tyner (7:45)

Arr. Rick Cornish (Aisha Music – BMI)

Barry Ries, Trumpet (cornet)

Rick Cornish, Guita

John Bryant, Drums Frank Hames, Piano

Straight No Chaser . . . . . Thelonious Monk (5:28)
 Arr. Rolf Johnson (Thelonious Music Corp. – BMI)
 Bill Yeager, Trombone
 Barry Ries, Trumpet (cornet)

Side 2

Mrs. Dicker ...... Mike Heathman (NTSU) (11:18)
 Copyright 1973 by Mike Heathman
 Frank Hames Piano

Dave Glenn, Trombone Jim Moore, Tenor Sax (1st) Jeff Richey, Tenor Sax (2nd)

Antelope Isle . . . . . . Henry Wolking (NTSU) (8:37)
 Copyright 1973 by Henry Wolking
 Jim Moore, Tenor Sax

Barry Ries, Trumpet (cornet) Frank Hames, Piano

\*NEVERBIRD was the name of the Stan Kenton bus being used at the time Ray Brown wrote the number for Stan's Orchestra. Ray (with Jay Saunders, our great Lab Band alumnus now finishing his Master's Degree at North Texas while taking a leave from the Stan Kenton Orchestral was a member of the band at the time he wrote this swinging extended blues.

PROCEEGS FROM THE SALE OF N.T. LAB BAND RECORDS GO TO THE N.T. SLU DOLATIONAL FOUNDATION, INC. AND ARE USED TO FURTHER STREWGTHEN THE PROGRAM OF JAZZ EQUICATION AT NORTH TEXAS STATE UNIVERSITY THROUGH SCHOLARSHIFS, PERFORMANCE TOURS AND MANY OTHERS ACTIVITIES. PURTHER INFORMATION OF ANY OTHER SCHOLARSHIFS, PERFORMANCE TOURS AND MANY OTHERS ACTIVITIES.
PURTHER INFORMATION ON JAZZ INSTRUCTION OR ANY OTHER PROGRAM AT N.T.SLU, MAY BE OBTAINED BY WRITING ORRECTOR OF ADMISSIONS SON 739P, N.T. STATION, DENTON, TEXAS 75:30.

### LJ106

### STEREO

Reeds:



### PERSONNEL

Jim Clouse Canton, Ohio	ı
Sam Riney Copley, Ohio	1
Jim Moore	1
Jeff Richey Atlanta, Georgia	ı
Hubert Knight Dallas, Texas	ı
	I
Trumpets:	ł
Joe Rodriguez San Antonio, Texas	d
Keith Jourdan Chickasha, Oklahoma	ı
Leonard Candelaria Montclair, California	ı
Ric Wolkins Toledo, Ohio	ı
Barry Ries*	ı
*(Pronounced "Reeze")	ı
Trombones:	ı
Bill Yeager Seattle, Washington	ı
Dave Glenn Kansas City, Missouri	ı
Mike Slusher Merritt Island, Florida	ı
Ron Anson Sarasota, Florida	ı
Bill Guthrie Houston, Texas	ı
	ı
Rhythm:	
Piano:	
Frank Hames Richland, Washington	
Bass:	
Lou Fischer San Antonio, Texas	
Drums:	
John Bryant Martinsville, Virginia	
Guitar:	
Rick Cornish Minnetonka, Minnesota	
Vibes:	
Pete Aan Raleigh, North Carolina	

### Our Sincere Appreciation to:

Danny Armstrong, Phil Richardson, Ken Morehead,

Auxiliary Percussion:

and Bob Chappell

Steve Pietzsch, Senior advertising art major, for his cover artwork. (Selected by vote of the Band)

Roy Bray, for providing the reduced photograph of the President's Award. Jay Saunders, for his excellent help with the final mixes of

ay Saunders, for his excellent help with the final mixes of the music.

Ron Snider, for assisting with aux. percussion effects on "Antelope Isle".

Mike Heathman and Henry Wolking, our outstanding

ex-Lab Band members, for making their original music available for our performances.

Jim Milne, for calling to our attention the outstanding creativity of Rolf Johnson, Jim's previous fellow performer in the Norad Band in Colorado Springs, Colorado.

# BEN TOUSLEY



in concert

STANDING THERE WITH YOU

# BEN TOUSLEY STANDING THERE WITH YOU

S I D E O

I D E O N E

Oh, Had I a Golden Thread (Pete Seeger) (2:22) When? (2:08)

A Place in the Choir (Bill Staines) (3:20) Song for Barbara (4:13) Hold On! (3:34)

I Have Called Out Your Name (3:53)

S I D E T W O

Camerado (Charlie King) (4:35) All In Our Name (2:40) It's Not Too Late (4:09) Climbing to the Stars as in a Dream (5:22) Share Your Load (Willie Sordill) (4:07)

### SPECIAL THANKS

to my family for their love and support to Willie Sordill for standing (and sitting) there with me as producer and friend

Thanks for support and encouragement to Ann and And Anderson, Lynn Bandfield, Pat Bergeron, Bob Blue. Terry Burke and Ellen McGuire, Beedy Chacon-Rufty, Bob and Barbara Clapp, Oille Clubb, Kathy Fitzgerald and Keith Stavely, Dori and Aaron Goodman, Mary Grauerhole, Dawnia Hammers-Graham, Charlie and Edwina Holder, Ann and Charles Howe, Charlie King and Joanne McGloin, Sue Kranz, Patty Muldoon and Bill Thompson, Demis Peanne, Sarah Prirfe, Marshall Rose and Bets y Moats, Frances Schwab and NEWTR, Phil Steele, Cessa Gallució Steele, Richard and Robbie Shel, Babara and Bill Thomas, Dave and Dale Tousley and Marine Warke.

This album is dedicated to the volunteers, guests and coordinators of the Bread and Roses community in Lawrence, Ma.

LYRIC SHEET ENCLOSED with information on songs, musicians, writers and other recordings by Ben Tousley

Also available on cassette



My public singing debut some 15 years ago was not a glamorous one: I was working as an aide in a locked ward of a NJ. State psychiatric hospital. I was often lonely, bored, and fearful. So were the patients. One day. I brought in my guitar and started singing. A few of the patients joined in, and soon we were filling those vacant halls with must.

Singing and songleading has brought me to many community settings in recent years—schools and libraries, coffeehouses, hospitals, shelters—places where people of all ages can feel that same joy and empowerment of making music together, a music that can break down walls of loneliness and fear.

I hope some of that joy and empowerment comes through to you in this concert recording with its spirited audience and gifted musicians standing there with me. Most of the "basic tracks" were recorded live with vocal and instrumental overdubling done in a studio to enhance and enliven the overall sound.

Many of these songs are about standing in lonely, fearful places with people—whether loved ones or strangers—near and far. And some invite us to stand together and celebrate our unity.

I hope this record moves and transports you to good places in these times and in times to come.

Bon Dousley

© @ 1987 WHOLE WORLD MUSIC (BMD)



12 Lourdes Ave. Jamaica Plain, MA 02130

Jacket made in Canada

### MUSICIANS

Ben Tousley: lead vocals, guitar, autoharp Dennis Pearne: electric and fretless bass, harmony vocals, acoustic guitar ("Hold On")

Gil Raldiris: conga, bongos

Dawna Hammers-Graham: Kurzweil 250 keyhoard harmony yogals

David Brody: violin, viola

Howie Tarnower: banio, mandolin

Sue Kranz: flute, harmony vocals
Willie Sordill: alto saxophone

Buffy Berg: shakare ("It's Not Too Late")

Billy Novick: clarinet ("All In Our Name")

Charlie King: harmonica ("Barbara McInnes")

### **CHORUS VOCALS**

Dawna Hammers-Graham, Carl Olivier, Dennis Pearne, Sandy Pliskin, Karen Rosado, Sandy Sachs, Deborah Silverstein, Dean Stevens, Jane Woodman

Produced by Willie Sordill and Ben Tousley Live recording at First Church Unitarian Universalist, Jamaica Plain, MA October 1, 1986 Recording Engineer: Karen Kane House Sound Engineer: Eric Kilburn Overdubbing and mixing at Splice of Life Recording Studio, Brighton, MA

Engineer: Coleman Rogers Mixed by Karen Kane, Willie Sordill, and Ben Tousley

Mastering: Gladys Hopkowitz, Sound Techniques, NYC. Pressing: Hub-Servall, Cranbury, N.J.

Art Direction/Design: Kristina Colucci Cover Photograph: Dawna Hammers-Graham (Ellie Friedland, clown)

Retouching: Dale Parker
Back Photograph: John Heymann
Typography: Sue Kranz

All songs © 1987 by Ben Tousley, Whole World Music (BMI) unless otherwise noted

# BEN TOUSLEY STANDING THERE WITH YOU

### Side One

Of rainbow design

### OH, HAD I A GOLDEN THREAD

Children over all the earth

Oh, had I a golden thread and needle so fine I would weave a magic strand of rainbow

In it I would weave the bravery of women giving birth In it I would weave the innocence of children over all the earth

Far over the water I'd reach my magic band To every city, through every single land Through every land

Show my brothers and my sisters my rainbow design Bind up this weary world with hand and heart and mind Hand and heart and mind

### Hand and heart and mind 1959 Pete Seeger/Storm King Music (BMI)

Dennis Pearne: bass Gil Raldiris: conga Dawna Hammers-Graham: Kruzweil 250 keyboard Beo Tousley: autoharp

Thanks to Pete Seeger for teaching me and many others the art of inviting an audience into a song, and for passing along so many beautiful songs to us.

### WHEN?

Oh when . . . did you come along? bringing your song

And when, when did your eyes capture the dawn by surprise?

And when, when will our trembling lips whisper the words of our poem? When, when will we find that all the time we have been home?

Oh when, when will our hearts conquer the fear that keeps us apart?

When, when will our hands reach out for love and join in the dance?

When, when if not now, my love, while Morning Glories grow. When, when if not here, let go our fear,

1982 Ben Tousley

Dawna Hammers-Graham: Kurzweil 250 keyboard Soe Kranz: flute

### A PLACE IN THE CHOIR

### CHORUS

All God's critters got a place in the choir, Some sing low and some sing higher. Some sing out loud on the telephone wire, Some just clap their hands or paws or anything they got now.

Well, listen to the bass, it's the one on the bottom Where the bullfrog croaks and the

Where the bullfrog croaks and the hippopotamus Moans and groans with a big t'do, And the old cow just goes "Moo."

### horus

The dogs and the cats, they pick up the middle Where the honeybee hums and the cricket

fiddles; The donkey brays and the pony neighs, And the old grey badger sighs...

### Chorus

(Listen to the top with the little bird singin' On the melodies with the high notes ringin'. The hoot owl cries over everything. And the jaybird disagrees.)

Singing in the night time, singing in the

The little duck quacks and he's on his way. The otter hasn't got much to say. And the porcupine talks to himself.

It's a simple song of living sung everywhere By the ox and the fox and the grizzly bear; The grumpy alligator and the hawk above; The sly old weasel and the turtledove.

### Chorus

### 1978 Bill Staines/Mineral River

### Howie Tarnower: banjo David Brody: fiddle Dennis Pearne: fretless bass

I've sung this song with audience everywhere, young and old, and an immerse, young and old, and an immerse the sunset of the verses of the verses of the verses of the sunset of the verses of the verse of the verses of the verse of the verses of the verse of the verses of the verses

### SONG FOR BARBARA

I was lying alone like a ship that had sunk. Shivering and sick from the booze I had

drunk: The highway was roaring right over my head

The city of Boston had left me for dead.

When along comes a woman as big as a

bear, In an old overcoat with a scarf in her hair. A kind voice, but tough, like she'd paid her dues:

"My name is Barbara, would ya like some hot soup?"

### HORIIS

Barbara McInnes, a friend of the poor, Standing there with us, through hard times and more, Barbara McInnes, the salt of the earth, May the world someday remember her

Well, she knew Boston's streets like the back of her hand. And street folks like me knew her as their friend,

A nurse at the shelter for the homeless and poor Where most of us looked like we'd been through a war.

She helped me get sober and back on my feet, She helped me get over a life of defeat, And when I returned like a dog in the

### rain. She opened the door and she helped me

### Now the world likes to honor the Hollywood stars, Not the ones listening to blues in the bars,

You won't see her name on some fancy stone, But I'd like to give her a toast of my own

Barbara McInnes, like Guinness, she's

Good for what ails you, from goosebumps to gout, We don't call her doctor, or reverend, or

We just call her Barbara, 'cause that's who she is.

### horus

Howie Tarnower: mandolin Charlie Kingt harmonica Dennis Pearne: fretless bass Chorus vocals: Dawna Hammers-Graham. Carl Olivier, Dennis Pearne. Sandy Pliskin, Karen Rosado, Sandy Sachs, Deborah Silverstein, Dean Stevens. Jane: Woodman.

Barbara McInnes has worked for many years as a nurse at Boston's Pine Street Inn for the homeless where she started the health clinic. This song was written for Barbara's 50th birthday in November, 1985.

### HOLD ON

When you write by a flickering light and you can't read the words, When the boys say you ain't got no voice and you'll never be heard. When your dreams seem to vanish like

steam and your vision is blurred.

Hold on! ... to that fish in the sea,
Hold on! ... to that vision you see,
Hold on! ... just believe in me ...
I believe in you.

When the lies of the government spies echo in your ears, When the news says you just can't refuse payin' for their fears, When the cries of the children who died

fill your eyes with tears...

Hold on! ... to that rage in your soul.
Hold on! ... let it take control,
Hold on! ... you may feel alone, but I'll
be with you.

When the tax man levies your land and he seizes your car. When the judge, seeing you won't budge, puts you right behind bars, When at night in your jail cell you wail to

Hold on! ... to that lamp in your hand. Hold on! ... to the truth you command. Hold on! ... to the place where you stand. . I'm standing there with you, I'm standing there with you.

the numberless stars.

Gil Raldiris: conga. bongos Dennis Pearne: fretless bass, lead acoustic guitar, harmony vocal Dawna Hammers-Graham: harmony

Even when our vision is strong and clear, working for peace and justice can sometimes feel lonely and faithe. In the face of our daily dose of official lies, it can be hard to hold on to the ruth. Yet we see people like Nelson Mandela in South Africa and the Plowshares people in our own country continuing to keep their vigil in prison, and we know we have to keep

### I HAVE CALLED OUT YOUR NAME

In the dawn of the day When the songs of the birds fill the air. When the trees are hung with haze And the children sleep with dreams in

have have called out your name
 have looked in your face
 have walked at your side
 And felt your love

And when my enemies rejoiced In their lies and the schemes that they laid, When there was none to hear my voice

When there was none to hear my voice And no one else would come to my aid. I have called out your name

I have looked in your face I have walked at your side And felt your love

And when I'm taken from this home And others claim the few things that I own. You will keep my songs and poems And the love we have shared in this

You will call out my name You will look in my face You will walk at my side And feel my love

Soe Kranz: harmony vocal. flute Dennis Pearne: fretless bass Dawna Hammers-Graham: Kurzweil 250 kevboard

All songs © 1987 Ben Tousley, Whole World Music (BMI) unless otherwise noted

Ben Tousley plays acoustic guitar and sings lead vocal on all songs.

### Also by Beo Toosley:

"It's Not Too Late" (1982) cassette tape of ten original songs "Foor Songs" (1984) cassette tape of four original songs

"Standing There With Yoo" is also available on cassette

Order sheet enclosed

# BEN TOUSLEY STANDING THERE WITH YOU

### Side Two

### CAMERADO

When I left my father's dirt farm in Missouri this century was new. Then twenty years traveling taught me

to live on my own.
But love never sparkled or taught me to sing 'til the day that 1 met yoo.
I had never seen such fire in another's eyes before and you called me home.

### CHORUS

Camerado. I give you my hand!
I give you my love, more precious than money,
I give you myself before preaching or

Will you give me yourself?
Will you come travel with me?
Shall we stick by each other for as long as we live?

Our home was a haven through wars and through witch hunts, a new face

every day.

I've tucked in more children at night than I can recall.

You'd bank the coal fire, then play the

piano. Oh God, how you could play!

It would make the flames leap up, and
when you'd come to me

We'd watch as they danced on the wall.

### Chonie

We lived poor. We lived well. We faced hatred with love for half a century.

We never cared much for the laws between husbands and wives. What sermon or statute could ever express all that you have meant to me? What church or state could hold all the

all the fire that has danced through our

### Chama

### 1983 Chartle King/Pied Asp Music (BMI) Chorus Lyrics: Walt Whitman Sue Krangs harmony world

Dawna Hammers-Graham: Korzweil 250 keyboard Dennis Pearnet fretless bass

Charlie King brings a rare combination of love, wit and integrity to his music, his concerts, and his organizing work for the People's Music Network

or the People's Nation Scientific This beautiful love song can be heard on Charlie's fourth album. "Ny Heart Keeps Sneskin up on Ny Head." It was inspired by the companionship of Anne Unshire and Theodore MeVey who lived together for some 50 years, never had children of their own, year for information on Charlie's other recordings: Charlie King, 18 8 Chif 8t.

Norwich, CT 06360

### ALL IN OUR NAME

In the shadow Of the killing machine That our dollars so clean gave to Duarte, When the fire comes down With a terrible sound, in Guazapa...

Barefoot children, eves wide open in fear As the gunship draws near Where they stumble Into a dark hole Mothers pray for their souls in the ruhhle

CHORUS

Oh, the shame

In the White House In a soft easy chair With a passionate care The Commander Extends his right hand

Extends his right hand To a murderous band named the contras And our Congress Funding cowardly raids On the peasant brigades

Blessing torture While the CIA hides Its timebombs inside Nicaragua

David Brody: violin Billy Novick: clarinet Dennis Pearne: fretless bass

I wrote this song after attending a talk and side show the Bostom photographer Jim Harner. The photographe series and the state of the Bostom photographer and the Bostom state of the U.S. supported bombine of cirilian areas in El Salvador. This, the most intensive are are ever luminohed in the Western Hemisphere, gaves on press, and public are virtually mate. It harts to know that these was crimes, like the marder and totture being forces in Nicaragua, are being carried out in our name.

### IT'S NOT TOO LATE

It is the season of long-lost memories, I look around me and see the fallen leaves, Each day grows darker, it seems the whole world tripper

whole world grieves, And desolation is our fate; Just then I walk out into the autumn morn

And see a little squirrel go huntin' for acoms. And hear a cricket fill the whole world

with his song.

And my heart says it's not too late.

### CHORUS

It's not too late to striggle and to grow, It's not too late to learn what we don't know. It's not too late to choose what we will

It's not too late to be living.

When I have fears that the time has come and gone
When I can stand up strong and sing the world my song.

When I think I've grown too old to

ramble and to roam.

When all alone I curse my fate...

Then a voice starts to speak to me inside...

inside:
"Don't run away, my chikl, ya know that
you can't hide:
"We'll light a candle and we'll make it
through the night;
"Believe in me, it's not too late."

### Chorus

And as I walk this earth some folks will say to me, "We're doomed to blow ourselves into eternity, "There's nothing we can do to ward off

World War Three.

"And who can fight such fear and hate?"
It's then I think of little Gandhi marchin'
to the sea.

And Martin and his people marchin' to he free. And Molly Rush who hammered through the bomb's insanity. And all of us who say it's not too late:

Choose

### 1982 Ben Tousley

David Brody: viola, violin Buffy Berg: shakare Dennis Pearne: fretless bass

I wrote this song back in the fall of 1989, when I was effected it was two late for me and for the rest of the world. It was about the same time Melly Rude and the Phoseharas Eight were taking their hammers to makeer weapons in King of Prussia, Pa. A roice arose to remind me of the light that shines through the darkness, a power that is greater than macker weapons in

### CLIMBING TO THE STARS AS IN A DREAM

I remember Sputnik gleaning from the

How it lit my face and caught my child's cyc. And how I dreamed that someday I would learn to fix

would learn to fly

And climb up to the stars as in a dream

Soon John Glenn went in orbit and

returned OK,
He was our hero surely as was JFK,
And we pledged our young allegiance to
the USA.
Looking to the stars as in a dream.

And my teachers said, "Just set your mind on anything, "Ride your horse and reach out for a

"Ride your horse and reach out for a golden ring. "Your deepest wish comes true if you but give it wings. "You can climb on to the stars as in a

dream."

But the sky soon changed its colors from blue to grey,
We learned about the missiles that were

And with little warning we could all be blown away

And be lost among the stars as in a dream,

And my teachers said: "Just set your mind on anything." "You alone determine what the future brings."

brings,"
But it seemed their words began to have a hollow ring—
I no longer saw the stars as in a dream.

I saw my brothers dying back in Vietnam And peasant children crying in a firehomb. While fighter pilots, high above it, all so

While fighter pilots, high above it, all s calm, Were climbing to the stars as in a dream...

And today I am a teacher and I have two sons. And I try to teach my children war is

And I try to teach my children war is not toy guns. And life is not some kind of crazy race to run. And to climb up to the stars is just a droam.

And today we have an actor for our President Who speaks with such conviction and

such sentiment
Of how the rare must run without impediment.
Forever climbing to the stars as in a

dream.

But here at home the folks don't seem to share those views, We've seen their guided missiles flaring like a fuse, Poolproof in design, but with a few loose

They go shooting through the stars as in a dream...

And now thee've picked a teacher who is

my own age. Proud to write her name into a history page. And she says she always knew, right from her childhood days.

She could climb up to the stars as in a dream...

(Opening and closing melody, "When You Wish Upon A Star," Ned Washington, Leigh Harline (© 1940 Bourne

Dawna Hammers-Graham: Kurzweil 250 kerboard Dennis Pearner fretless bass

Music Company)

Every once in awhile, history reaches out and fouches us personally with some shattering event so that our own story merges with a collective story. I think this happened for many of us when the space shattle, Challenger exploded in January. 1980: It seemed the same dangerously intocent dream start of the same dangerously into the same than the same than

### SHARE YOUR LOAD

You walk down the road, back bent in pain Your shoulders are aching but you never

The weight that you carry seems yours alone But the journey is shorter if you'll share your load

### CHORUS

Please share your load, share your load You needn't bear it alone Share your load, share your load Together we'll carry it home

Together we'll carry it home

Grief strikes deep, like a knife in your
heart
Part of you dies when a loved one must

part
The woond that is opened won't soon be healed
But the space is less empty when you let me come near

### Chorus

You're changing the world, changing yourself. You learn what to keep and what to leave on the shelf. The task has no end; it takes time to root. But sharing this work becomes its own.

Ch ....

### 1983 Willie Sordill

Wittie Sordill: alto saxophone Dawna Hammers-Graham: Kurzwell 250 keyoard Howie Taruower: mandolin Dennis Pearue: fretless bass

This beautiful song can be heard on Willie's second album on Followies, "Silent Highways," For information, write to Willie at 38 Jay St., Cambridge, MA 02139.



Made in Canada

# 'AUBEH 'OE E SANOE

### FIFI D RECORDINGS OF HAWAIIAN SLACK KEY

HAWAIIAN SLACK KEY is a traditional guitar style thought to be "very old" by Island folk. It is known to have existed as a style on the Big Island of Hawai'i by the turn of the century. Though research has not been done, slack key may have existed on all the islands by this time. Recently it has risen to favor among Island youth of all races, not just among those of Hawaiian blood,

Ki ho'alu (slack key) is the Hawaiian version of open-chord guitar style: a standard guitar is tuned to some chord and the strings are fretted and picked with the fingers. The famous Hawaiian steel guitar style may have developed from slack key, but steel guitar (Dobro) is not slack key. In Hawaiian steel guitar, the guitar is tuned to a chord, but the strings are "fretted" with a steel bar held in the left hand, Steel guitar style has become known around the world; slack key has remained in Hawai'i, kept alive, nurtured, and developed by Hawaiians without the rest of the world taking much notice,

This guitar style originally accompanied the mele (in the old meaning of the word, a song or poem). To the old Hawaiians, the words and meaning of a song were by far the most important part. The melodies were almost incidental, often traded from song to song. In the days when more people understood the language, meles were more than 15 verses long, with each verse sung and danced twice. Because of this tradition, the artists on this album wished to have half the songs with the guitar in a secondary role; the song words are primary.

Speaking technically of the style, the right-hand thumb plays the bass accompaniment while the right-hand fingers and sometimes the thumb play the melody and harmony. This is done on a guitar tuned to an unknown number of tunings: there are more than 30 in the chart

Tuning Name	G Keys	B <sup>b</sup> Keys	C Keys	D Keys	F Keys
Major	DGDGBD	$FB^bDFB^bD$	CGCGCE	DADF"AD	FBbC FAF
	DGBGBD	$FB^bCFB^bC$	CGEGCE		
Wahine (major 7th chord)	DGDF*BD	FBbDFAD	CGCGBE	DADF"AC"	FBbCFAE*
	DGBF"BD	$FB^bCFAD$			
Mauna Loa (1st & 2nd strings a 5th apart)	DGDDGD	$FB^bDFGD$	CGCGAE	DADF*GD	FBbCFAF*
	D G D G G D	$FB^{b}C\ F\ G\ D$	$C \mathrel{G} \mathrel{E} \mathrel{G} \mathrel{A} \mathrel{E}$		
	DGBDGD				
Miscellaneous variations	DGDEGD		CGDGBD		CFCGCE
	DGDEBD		CGCGBD		
	DGDEAD		CGCECE		
	DGDGBE		CGDGBE		

<sup>.</sup> This tuning is both Wahine and Mauna Lou in this system!

Maori Brown Eves 'Aina o Lana'i

The chart should be thought of as my attempt to make sense of the mass of data I have; it is by no means the final word. These tunings have not all come from my informants. Some I have "invented" by combining bass and treble inversions from "authentic" tunings. Some of the "invented" tunings, I've later discovered, were being played before my birth. The names are not standard, although they represent the trend among the folks I've talked to, What is "Wahine" to one may be "Mauna Loa" to the next. Standard pitch "A" 440 is not standard here. either. All tunings represent different chord inversions; that is what makes a different "key" or tuning in slack key. Please note that most musicians use only a few of these tunings, and many play most of their tunes in just one key.

The musicians on this record do not regard themselves as "professionals." They all have other employment, Nevertheless, the tunes recorded here are mainly of professional quality, and all the songs included have a feeling of aloha-a feeling that is lacking in many of the professional recordings.



FOLKS IN THE PHOTO-Left to right, front row: Dukie Ku'u-alohao-ka-taina-malihini Nicholas, Stephen Kauhane, Lolena Nicholas. Back row: Malia Craver holding Ka-wai-puna-o-Ha'ao Downey, Luka Mahu'iki, Haunani Apoliona.

Lei Nani

Ku'u-aloha-o-ka-'aina-malihini Daniel's Mele No. 1 Ka-wai-puna-o-Ha'ao Latitu 'Auhea 'oe e Sanoe Ua Kea o Hana

Mo'orea

Daniel's Mele No. 2

### SLACK KEY ARTISTS IN ORDER OF THEIR APPEARANCE

Stephen Kauhane, Mr. Kauhane was born on O'ahu, but his family comes from Lana'). He is a true student of slack key, in the renaissance sense of the word. His favorite tuning is G Mauna Loa (D G D D G D). He uses this "key" exclusively on this album, getting the higher keys with a capo. Occasionally he plays other tunings, but he feels that this Mauna Loa contains the essence of slack key.

Daniel Nicholas, Mr. Nicholas comes from O'ahu; his wife, Lolena, who sings and plays 'ukuleie on this aibum, was born and raised on Ni'ihau. He said something to the effect that he just played what he heard around. We got him in front of the microphone at the last

possible minute in our schedule, and the results justify the wait.

Charles Chu. Mr. Chu was born on Kaua'i but was raised partly in old Honoiulu. He worked for many years at Pearl Harbor, and is now retired. He said that when his peer group was playing guitars and 'ukuleies, he was busy getting educated and then supporting a family, His retired life is now full of canoe racing, fishing, and playing standard Spanish guitar in the Hawaiian group, 'Eleu Mikimiki, He was kind enough to record his memories of pre-1940

Haunani Apoliona. Ms. Apoliona is from Honolulu. She has played a variety of musical styles and worked briefly in a folk-pop trio. She said she always found herself returning to her roots in Hawaiian music. She plays a regular Spanish guitar with six strings, but for slack key she plays a 12-string guitar tuned to the common G major chord: D G D G B D,

### SIDE ONE

Auhea 'oe e Sanoe (Where are you, Sanoe- 2 July 1975-4'15"); Stephen Kauhaneslack key; Lolena Nicholas- lead vocal and 'ukulele; Haunani Apoliona- harmony and Spanish guitar; Luka Mahu'iki and Wayne Soares-harmonies and 'ukuleles. This is a love song to a person named Sanoe. The authors were Queen Lili'uokalani and Kepeka. The song can also be heard by The Sons of Hawai'i on Hula H-506; the words and translation are on the liner notes, (Also on H-506 is an excellent version of He'eia with vocal and slack key by Gabby Pahinui, )

Daniel's Meie No. 1 (1 Sept 75-2'); Daniel and Lolena Nicholas-slack key and 'uku-

lele; with Haunani Apoliona on guitar in the background. This is Daniel's version of a slack key instrumental that many play but no one seems to have a name for. Tuning is D G D G B D,

Ka-wai-puna-o-Ha'ao (The Everlasting Natural Spring of Ha'ao [Ha'ao is on the island of Hawai'i] - 10 July 75-3'20"): Haunani-slack key and harmony; Lolena-lead vocal and 'ukuiele; Luka-harmony and 'ukulele, The music and lyrics are by Malia Craver, It is a Hawaiian tradition for grandparents to write a mele (name song) for their first grandchild, Mrs. Craver works within this tradition in the 1970's. As this record goes to press, Ka-wai-puna (for short) is four years old.

E Ka-wai-puna-o-Ha'ao. E maliu mai 'oe i neia leo,

He aloha keia na ke kupuna, Expressions of love from your grandparents I ka lei makamae pili i ka poli.

He nohea mau 'oe i ka 'ikena He iei 'a'i i aloha 'ia, He hiapo i hi'i noi 'ia, I na kau a kau a mau loa, Ua waele mua 'oe i ke ala.

E malama mau 'ia ai 'oe, Me ke aloha poma 'ole He pua lei 'oe i 'i'ini nui 'ia.

E ka ici nanı o ke kamakahi, Ua pujama 'ja 'oe me ke ahonui. I ke alo o ke kupuna.

Ha'ına ka puana ı lohe 'ia, E o mai 'oe i nei puana E Ka-wai-puna-o-Ha'ao,

O Ka-wai-puna-o-Ha'ao, O listen to these voices,

For the precious child held in our arms,

Handsome are you in our sight, A beloved child who is always loved. A first-born held with affection, Every season and forever more, You are first to walk the path. Into this beautiful world you came, Eternally you will be cared for. With an unforgetting love, You are cherished and desired always, O beautiful one of our only child,

Always cared for with much patience, In the presence of the grandparents, Here I'll mention your beloved name. A name of love, my darling,

Answer, my dear, to this song, O Ka-wai-puna-o-Ha'ao.

Latitu (Latitude - 20 Aug 75 - 1'40"): Charles Chu-slack key and vocal; Mike McClellan -'ukuleie in background. The tuning is D G D G B D. This song is full of double entendre: the singer has discovered his or her lover is at home in many different harbors. The Hawaiian words can be found in the liner notes for Hula H-501. The singer there is Boyce Rodrigues,

Ku'u-aloha-o-ka-'ama-malihini (Beloved of the Strange Land-10 July 75-2'55"); Stephen-stack key: Lolena-lead and 'ukulele; Haunani-harmony and Spanish guitar; Lukaharmony and 'ukulele. Lyrics are by Malia Craver; music by Lolena. This is a name-song for Lolena's boy. He is called "Dukie" for short and is now seven years old.

Ke aloha mae 'ole o ku'u pu'uwai.

Listen, O you, O my beloved child. The fadeless love of my heart. You are a gift from heaven.

He makana 'oe, mai ka lam, Ka makua mau loa, o kakou nei,

From our everiasting Father above You are cherished in our bosoms,

Hi'ipoi 'ia 'oe i ka poli, Ua haku 'ia 'oe, e na anela.

An adornment forever of the parents. You have been woven by the angels. O precious child of adernment for us,

i wahi lei ho'owehi 'oe na makou, Puana kou moa, 1 lohe 1ia.

This is a praise of your name; may all hear, E Ku'u-aloha-o-ka-'ama-malihini. O my Beloved of the Strange Land,

Maori Brown Eyes (1 Sept 75-2'35"): Lolena and Damiel Nicholas with Haunani, The

'Ama o Lana'ı (Land of Lana'ı-8 July 75-2'55"): "Ma" Nahele'elua Mahu'iki-lead wecai and 'ukulele. "Ma" is the mother of the Mahu'iki cian. This was recorded at a party at Maira Craver's house and not originally intended for release. The microphone was aimed at "Ma," but also present are Stephen and Haunani on slack key and Luka and Wayne on 'ukuleles. The author was Val Kepilino. The words and translation can be found on Genoa Keawe GK-101

### SIDE TWO

'O ke 'aia o ku'u lei tiare,

Mo'orea (10 July 75-4'15"): Stephen-stack key; Loiena-lead vocal and 'ukuiele Haunani-harmony and Spanish guitar; Luka-harmony and 'ukuieie; Wayne-'ukuiele. Tits is a recent composition by Larry L. Kimura about his trip to the island of Mo'orea in French Poly-

Morning at Mo'orea, Morning at Motorea He hulali i ke kai ninamu, Is a sparkle in a turquoise sea,

The fragrance of my tiare lei. He honi li'ili'i o ke ao. Is a little kiss in the morning, O ke nehe hone mai a ke kai The gentle rippiing of the sea He mehana i ka 'lli o ke kama,

Is warm to my skin, 'O ka lana aniani ku'u hoa, The floating mirror of the sea is my companion. He lei pua hau pae one. A lei of hau flowers drifting ashore,

Ku mai la Mou'a Roa hiehie. There stands Mou'a Roa. He lani keha i ke ao 'opua, So majestic in a sky of soft clouds. O ka lehua makali'i kou wehi, Tiny lehua blossoms make up your adornment, He papahi i na pali kunihi. Ornamenting the steep cliffs

Eia ka puana Mo'orea, Here is my praise to Mo'orea. Morning i ke kai ninamu, Morning in a turquoise sea, O ke 'ala o ku'u lei tiare, The fragrance of my tiare lei, He honi li'ili'i o ke ao, Is a little kiss in the morning,

Daniel's Meie No. 2 (1 Sept 75-2'10"); Daniel, Loiena, and Haunani. This is another slack key piece that may owe something to the old song, Pa'ahana. Tuning is D G D G G D.

Lei Nani (Beautiful Lei-10 July 75-2'15"): Stephen-slack key; Wayne Soares-lead voice and 'ukulele; Lolena, Luka, and Haunani. Wayne hails from Ewa Beach, O'ahu. He sings an old love song by Charles Namahoe,

'Auhea wale 'oe, ku'u lei nani? Where are you, my beautiful lei? Ho'i mai no kaua, la'e pili, Let us come to be together, Kou aloha ka'u a'e, hi'ipoi nei, Your love is mine, to cherish, Haku'iku'i 'eha, i ku'u mana'o. A continual presence in my thoughts, 'Ano'ai ka pilina, poina 'ole, Pleasant the meeting, unforgettable, E lei a'e 'oe, me ku'u lei. I give you my lea. Ha'ina 'ia mai, ana ka puana. The story is told, Ho'i mai no kaua, la'e pili,

Ua Kea o Hana (The Misty Rain of Hana-20 Aug 75-1'40"): Charles Chu-guitar and voice; Mike McClellan-'ukulele and voice in the background. This version is made of pieces spliced together from an interview. The song is a very old waltz by Edward Pu'ukea that is placed on the island of Maui. Three verses and the chorus, with translation, are found in the notes to Hula HS-523 by Bill Kaiwa. The guitar is tuned to standard Spanish tuning: E A D G B E.

Wai o ke Aniani (Crystal Water-10 July 75-2'40"): Stephen-stack key: Haunani-lead voice and Spanish guitar; Lolena, Luka, and Wayne. The chorus and two different verses are found in the 110-page booklet, Na Mele o Hawai'i Nei, Elbert and Mahoe, with words to a great many standard Hawaiian language songs. The translations included are not meant to be sung, but to tell the meaning. The booklet also offers an excellent summary of Hawaiian poetic style. Haunani's verse on this record is common among younger singers today.

E aloha e ana wau la, Aloha ku'u pua pikake\* la, He moani ke 'ala i ka poli la, 'Uhe 'uhene i ka wai 'oia pua.

Love my pikake\* flower. Windblown fragrance of the heart, Merry is the water of this flower.

Let us come to be together,

\*Replace pikake with ka 'ilima, lehua, and pakalolo in succeeding verses.

He Aloha no o Honolulu (20 Aug 75-1'40"); Charles Chu-siack key; Mike McClellan-'ukulele in the background. The tuning is D G D G B D. This is an instrumental version of a song about a ship journey from Honolulu to various ports on the island of Hawai'i. The composer, Lot Kauwe, was Malia Craver's uncle. Mr. Kauwe passed away some years ago, but not his songs. Many are part of the mainstream of Hawaiian music, while more are still being sung by his 'ohana (family) and friends in Ho'okena. South Kona. Hawai'i,

Sanoe (10 July 75-3'45"): This is another recording of the song that opens the album, done eight days later by the same personnel. We couldn't decide which one to use. You decide,

SLACK KEY guitar is just one part of the complex of Hawaiian music and dance. For those who want more recordings in this style, there are two fine all-instrumental LP's on Tradewinds: TR-103 by Leonard Kwan and TS-106 by Kwan and Raymond Kane. Slack key can be found as part-but not all-of other LP's. The best example of turn-of-the-century style is by Auntie Alice Ku'u-lei-aloha-poina-'ole Namakelua on Hula HS-552. There are records by Gabby Pahinui, Sonny Chillingworth, The Sunday Manoa, Keola Beamer, and the Hui 'Ohana, all of which feature slack key to some extent. Lastly, there is Ka Pa no ka Ea o ka 'Aina (The Life of the Land Record-Topsoil Music TSR-7064) by the undersigned, which features stack key on half the record. Records are available by mail from Harry's Music Store (3457 Waialae Avenue, Honolulu, HI 96816) and House of Music (Ala Moana Center, 1450 Ala Moana Boulevard, Honolulu, HI 96814),

Part of the liner notes for this particular record were condensed from an article to be published at some unknown date in Sing Out! magazine (270 Lafayette St., New York, NY 10012). Even further in the future is the publication of my own booklet with tunings (explained and with sources), tablature, speculations, and a few interviews. If you have questions or any information to contribute, please write me at the address below.

This record was recorded and produced by Mike McCletian. It was made possible by a grant from the National Endowment for the Arts, and Topsoil Music. Nui na hoaloha kokna is kela pa ho'okani. Mahalo la 'oukou apau. Ma mua o ke kokua o ka N. E. A., a me na hoatoka, 'ola ke kokua 'ana o 'elua wahine lokomaika'i: Malia Craver a me Haunam Apoliona. Ua la'kela na hotokant ia laun

Mike McClellan/22283 Cass Avenue/Woodland Hills/CA 91364

# MASTERPIECES

为投林 生空秋月 腰回棚 湖秋月 容能為 柳海角 保军经

Magon Boat Race

构起三异



**LLST 7132** 

# FOR THE ERH-HU

LUI MAN-SING



# MASTERPIECES FOR THE ERH-HU



# LUI MAN-SING

### AND HIS GROUP

CHINESE MASTERPIECES FOR THE ERH-HU LUI MAN-SING AND HIS GROUP ERH-HU

The Erl-hu is a two-stringed violin. It is thought that it was introduced into China from Tibet during the Chou Dynasty, 1122-222 B.C. The stem of the instrument is fashioned of teakwood and the sounding box is of bamboo covered with snakeskin. The bridge is also of bamboo, and the strings are generally made of twisted silk. The bowstrings, when played, fit between the strings of the instrument, and the bow is so held that the artist can control the strings with his fingers.

### LUI MAN-SING

In recent times a remarkable evolution has taken place in Cantonese music. Old, valuable characteristics remain preserved, while thoughtful, unprecedented reform has been initiated. Mr. Lui takes the lead in this evolution.

A native of Chungshan District (from which also eame Dr. Sun Yatasen) of Kwantung Province, he is expert in musical rule, composition and song. As a young man he performed solo in Shanghai, Nanking, Peiping, Tientsin, Hankow, Canton and other cities, where he startled audiences with his virtuosity. He is expert both in playing the Chinese Butterffy Harp and the Erh-hu; he reformed the Erh-hu by combining one steel string with one of sound Mr. Lu has carnet a distinguished following in China and has become known as the King of the Erh-hu

Mr. Lui's distinguished associates are the famous musicians Fung Wah, Wong Yuet-song, Liu Sum, Lau Ching-ting and others.

### THE MUSIC

Birds returning to the forest. An ancient piece played solo with an Erb-hu of two strings of steel. The music depiets birds returning to the forest in the evening. Some birds occupy the nest of others, so who, on returning, find the invaders in their homes. Serious battles are fought, ...the drama of this attests to the exceptional skill of the performing musician.

Palace of the Han Dynasty under autumn moonlight. An ancient piece of music describing the elegant life at the Palace. Triumph from the battlefield. This ancient piece is played by a large group led by Mr. Lui. The music describes the triumph of a marshal on the battlefield. The people are jubilant at the great victory, and the sovereign welcomes the marshal in the royal palace.

West Lake autumn moonlight. Composed by Mr. Lui and performed by him with his group. The music describes West Lake, whose scenery has been renowned in China for 2000 years, in the autumn, when the surface of the lake shines peacefully like a giant mirror in the reflection of the moonlight. West Lake is located at Hangehow, capital of Chekiang Province near Shanghai.

Catkins in the wind. This ancient Chinese piece describes the catkins and cotton falling from the willows and plants in the wind. The exquisite image in the air attracts breathtaking admiration. Played solo by Mr. Lui.

Orioles singing in the willows. Composed by Tam Pui-kwan, this piece of music depicts the elegant seene of orioles singing their characteristic song while in the branches. Played by Mr. Lui and his group.

Yearning in the palace. In the tradition of the Chinese monarchic system, beauties were selected from throughout the country by emissaries of the monarch. One beautiful girl, though she was so selected, lives in the custody of the palace, but is not introduced to the monarch. She is pitifully lonely, as she cannot see her parents or other relatives any more. She is a deserted woman in the palace, more isolated than a nun in her temple. Grievance and sorrow fill her heart. Mr. Lui's musle conveys the inner feelings in her heart. Performed by a group of musicians led by Mr. Lui.

Dragon boat race. This music was composed by the Lau-tong. More than 2000 years ago lived China's foremost poet and statesman Chu Yuan. He committed suicide on the 5th day of the 5th moon of the Chinese lunar calendar by jumping down into a river in Hunan province after he had repeatedly submitted his recommendations for national salvation to his king, who had repeated rejected them. The people throughout the state, who had loved and revered the great man very much, immediately rowed out in their boats in a vain elfort to rescue him. For over 20 centuries the people throughout China hold Dragon Boat races on the 5th day of the 5th moon every year as a festival in memory of the learned statesman. This music describes the jubilance of the Dragon Boat Race. Mr. Lui leads a large group of musicians in this performance.

Admiration of plum flowers. Plum flowers are considered China's national flower because of their beauty and perseverance. This ancient piece depiets the beauty and perseverance which gave this flower such admiration and respect. Performed solo by Mr. Lui.

### OTHER OUTSTANDING CHINESE ALBUMS

LL72 Chinese Classical Music

(Prof. Wei Chung Loh) LL82 Chinese Classical Masterpieces for the

Pipa & Chin (Lui Tsun-Yuen) LL92 China's Instrumental Heritage

(Prof. Liang Tsai-Ping and group)

LL102 Chinese Drums and Gongs (Sung Tso-Liang Orehestra)

LL112 Shantung: Music of Confucius' Homeland (Shantung Music Society)

LL122 Exotic Music of Ancient China (Lui Tsun-Yuen)

### Side One. Instruments:

1. Erh-hu solo

Nan-hu (Southern fiddle), Cheng (zither)
 Erh-hu, Ti-Hsiao (flute), San-sen (banjo), Pi-pa

- (lute), Cheng, Yang-chin (dulcimer), Ching-hu, Mu-yue, Dar-gue, Dar-bue (percussion instruments, etc.)
- 4. Erh-hu, Dar-hu, Hsiao, Pi-pa, Cheng, Mu-yue, Yang-chin
- 5. Yang-chin solo

### Side Two. Instruments:

- Erh-hu, Hsiao, San-sen, Cheng, Pi-pa, Yangchin, Mu-yue, Ding-ling, Yare-hu, Song-sing
- 2. Nan-hu, Dar-goo, Pi-pa, Cheng, Hsiao, Ding-
- Erh-hu, Ti-Hsiao, San-sen, Cheng, Pi-pa, Yangehin, Chung-hu, Song-sing, Mu-yue, Dar-law, Dar-goo, Dar-bue
- 4. Nan-hu solo

# FRENG IN THE LIGHT OF THE MOON



THE UNIVERSAL ROBOT BAND

Victor din

R

# FREAK IN THE LIGHT OF THE MOON

# THE UNIVERSAL ROBOT BAND

### SIDE 1

Freak With Me
P. Adams - G. Carmichael / PAP Music, Leeds Music(ASCAP) & Sug-Sug Music (ASCAP)
Produced by P. Adams, G. Carmichael

Disco Trek (Star Trek Theme)
A. Courage & G. Roddenberry - Famous Music (ASCAP)
Produced by: R. Taninbaum

Footsteps On The Roof G. Carmichael - P. Adams / PAP Music, Leeds Music(ASCAP) Boogie Nite (SESAC) Produced by: P. Adams & G. Carmichael

### SIDE 2

Doing Anything Tonight
6. Carmichael - Boogie Nite Music (SESAC)
Produced by: G. Carmichael & J. Badictic
Dancin' Disco Party
P. Adams - Lite White Music (ASCAP) Boogie Nite Music (SESAC)
Produced by: P. Adams, P. Williams, 6. Carmichael

Album Produced by: G. Carmichael Arrangsments by: G. Carmichael, P. Adams, J. Badlotto

Illustration & Design: Victor Diaz, Chic-Art Studio, NYC Art Direction: Chico Alvarez

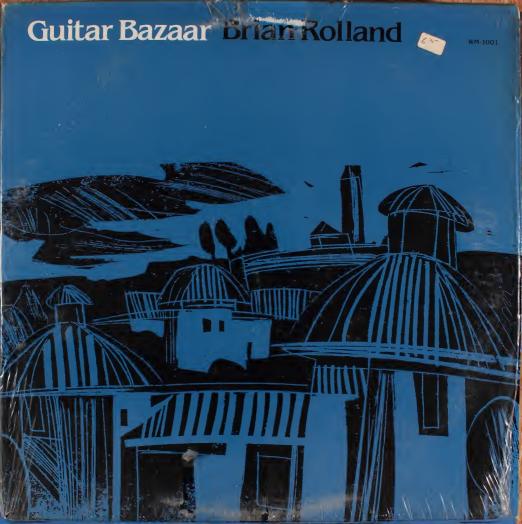
SPECIAL THANKS TO "RUSTY (SPACE TRAMMP) STONE - GUEST BASS PLAYER



RG-1003

Manufactured and distributed by Red Greg Records, a division of Red Greg Enterprises, Inc., 1680 Broadway, New York, NY. 10019

1978 Red Greg Records



The Influences on this music are so dilverse. I thought a few words on the ideas behind the pieces might be helpful. Bright Side Up uses a combination of land funk guitars as a background for a, buoyant electric solo. Just a happy groove. In flatpicker's Fantasy, my harp-like classical guitar arpeggios play tag with Milke O'Brien's inclsive bluegrass picking. Madrigal is a solo piece in the spirit of the Renaissance lutenlists and Song For Felle is an ethereal Iuliaby played on phase-shifted classical guitar.

Cancion feels Brazillan to me. Its three gultars are terraced over the gentle wash of a siren's song. Gesuaido's Blues borrows some of its unlikely chord progressions from the leth century. Surprisingly they blend file! All, will, the more modern sounds. Finally, the "Fipera Flamenca is a skit of a bar scene sumewhere in the south of Spain. The firee guitarists eventually arrive a a flamenco-samba in which jazz and flamenco players trade licks over the acce inpanying paimas (hand-claps) of an enthusiastic crowd.

ONE Bright Side Up (6:38) Flatpicker's Fantasy (5:39) Madrigal (2:25) Song for Pelle (3:15)

TWO Cancion (4:14) Gesualdo's Blues (3:52) Suite: Una Vispera Flamenca (7:49)

Brian Rolland plays Gibson, Contreras and Del Pilar Guitars

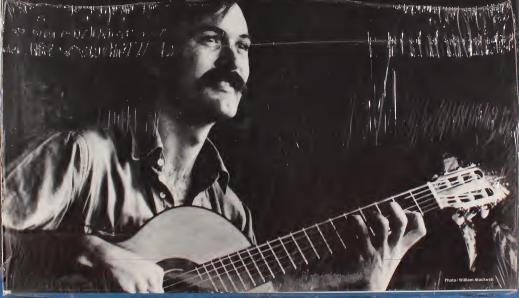
Jeff Eckeis — bass Bright Side Up Ichiro Onoe — drums Bright Side Up Mike O'Brien — second guitar Fiatpicker's Fantasy Toni Lynn Washington — vocals Cancion

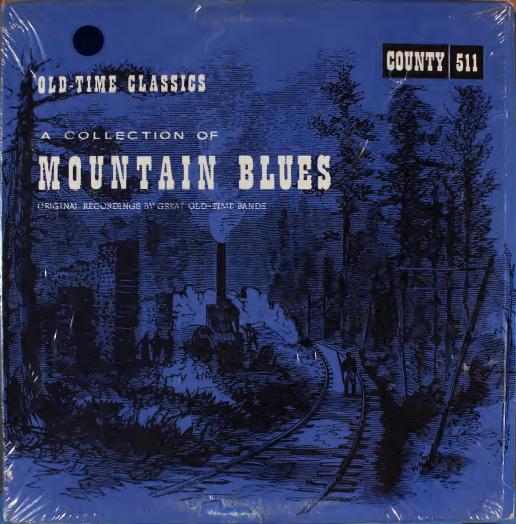
Produced by Brian Rolland All pieces composed and arranged by Brian Rolland

Recorded March 16-19, 1982 at the Mixing Lab. Newton, MA. Engineered by Paul Mufson

Jacket Design by Hugh Price © P 1982 by Brian Rolland Special thanks to Lisa and Joe

Wumat Productions, P.O. Box 82, Newtonville, Ma. 02160





### OTHER COUNTY RECORDS AVAILABLE

- 505 CHARLIE POOLE & THE NORTH
  CAROLINA RAMBLERS-Rare recordings
  made in 925-1930.
- 506 GID TANNER & THE SKILLET LICKERS-With Rivey Puckett & Clayton McMichen.
- 507 OLD TIME FIDDLE CLASSICS-12 tunes by champion fiddlers recorded 1926-1936.
- 508 MOUNTAIN SACRED SONGS-Recorded 1926-1936 by various Old-time groups.
- 509 CHARLIE POOLE & THE NORTH CAROLINA RAMBLERS-Vol. 2
- 512 A DAY IN T-1E MOUNTAINS- 928
  Old-time music & humor, with Skillet
  Lickers Blue Ridge Corn Shuckers, others.
- 701 CLAW HAMMER BANJO-Old-time 5-string styles by Wade Ward, George Stoneman, Kyle Creed.
- 702 BLUE RIDGE BLUEGRASS-Larry Richardson & His Blue Ridge Boys.
- 704 BLUEGRASS COUNTRY-Red Allen
- 705 VIRGINIA BREAKDOWN-12 tunes played by champion fiddlers.
- 706 JOE & JANETTE CARTER-Carter Family Favorites.
- 707 TEXAS FIDDLE FAVORITES.
- 708 RAY & INA PATTERSON-Old-Time Ballads & Hymns.



## MOUNTAIN BLUES

### SIDE 1

- 1. RAILROAD BLUES—Sam McGee, vocal & guitar.
- 2 LEFT ALL ALONE AGAIN BLUES— Lowe Stokes & His North Georgians. Two fiddles & guitar.
- 3. CARELESS LOVE-Jimmie Tarlton, vocal & guitar.
- 4. LEAKE COUNTY BLUES-Leake County Revelers iildle, guitar, & banjo-mandolin.
- 5. FARM GIRL BLUES—Carolina Tar Heels. Dock Walda, banjo, & Garley Foster, guitar & Harmonica. Vocal duet.
- 6. DO A'N SOUTH BLUES-Doc Boggs,

### SIDE 2

- CANNON BALL BLUES—Frank Hutchison, vocal & guitar.
- 2. CARROLL COUNTY BLUES-W. T. Narmour S. W. Smith, fiddle & guitar.
- 3. BROWN SKIN BLUES-Dick Justice, vocal & guitar.
- 4. CURLEY HEADED WGMAN-R. D. Burnett, vocal & banjo, and Leonard Rutherford, fiddle.
- 5. CUMBERLAND BLUES—Doc Roberts, fiddle, with guitar accomp.
- JOHNSON CITY BLUES—Clarence Green, vocal & guitar.

### COUNTY RECORDS

307 EAST 37th STREET

# JOHN LEONARD & JOHN SOUIRE



BROKEN-DOU/N GENTLE/MEN
RIJBO18

### One Side

WHITBY MAID—it's nice to lose the head once in a while and on this track we did. Fred and Graham are really working overtime. Cheers, lads.

SOME TUNES—the first tune is the well-known Bluebell Polka while the others are jigs that John Squire picked up over the years. For the sake of argument we'll call them Squig's Fancy and The Roadmender's Boot.

McSHANE - we learned this version from Phil Johnson of Rotherham.

DREAMS OF A BRITISH MAN OF WAR - this was put together a few years ago by our lead spoon player, Martin Carter. The first and last bits were written by Martin and the middle bit is traditional.

THE LIBRARIAN - from the pen of John Conolly, It's about the trials and torments of being a librarian.

### The Other Side

DOWN WHERE THE DRUNKARDS ROLL - we've been admirers of Richard Thompson for many's the year and it was nice to be able to include one of his songs.

BROKEN-DOWN GENTLEMEN—from the singing of Bill Whiting of Longcot, Oxfordshire. The tune is a variant of The Three Jolly Hunters and the chorus we added ourselves on account of being good time foot-tapping lads.

WILLIE O' WINSBURY - this is more or less as we first heard it from Andy Irvine and still remains one of our favourite songs.

SOME MORE TUNES—this is what you might call a 'jig sandwich'. The first and last tunes are the fine Irish reels, Jenny's Chickens and The Mason's Apron, and the jig in the middle, Morrison's Jig.

I WISH I WAS IN ENGLAND - Christy Moore used to do this in his pre-Planxty days. It's a very moving Irish love song about a lad who falls in love with a crate of Guinness.

One of the odd facets of the folk club scene is that occasionally it seems to operate on two levels. There are the established figures, the stars' as they are often referred to, yet there are definite underground figures who are enromously point but who never seem to get the recognition they deserve. Probably the best example is John Leonard and John Squire, whose date sheet would be the enry of anyone.

This album will surely go a long way to remedying the situation and giving them the recognition they so richly deserve.

DAVE BURLAND

JOHN LEONARD - Vocals, Guitar JOHN SQUIRE - Fiddle, Mandolin

Special thanks to -

MARTIN CARTER – Guitar, Vocals, Spoons.
GRAHAM JONES – Fretless Bass, Vocals.
NEIL (Fred) HOPWOOD – Drums, Bodhran.
MICK MILLER – Guitar.







PRODUCED BY GEOFF HESLOP
ENGINEERED BY MICKY SWEENEY
PHOTOGRAPHY BY CRIS HAIGH, DAVE SHAW & PETER LEE
Recorded at Impulse Studios, Wallsend
Issued by Mawson and Wareham (Musslc) Ltd., Newcastle upon Tyne.
RUBBER RECORDS ENGLAND

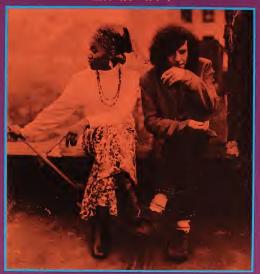
Inside Bert Sommer



ARRIAL I



# BUNKY & JAKE L.A.M.F.



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# Bob Wey and Pamela Roberts Ear-Relevance



### **Bob Wey and Pamela Roberts**

### Ear-Relevance

For this album, we've chosen our favorite pieces of traditional music. We have some traditional fiddle tunes and British-Isles melodies. We have some early traditional rock 'n' roll. We've recorded two selections from traditional grand opera. And we have a few neo-traditional items.

SIDE ONE starts with SPOTTED PONY, ROAD TO BOSTON, and WHISKEY BEFORE BREAKFAST, three old-timey tunes we picked up in the usual aural tradition. Our "Spotted Pony" is reversed from other folks', and "Whiskey Before Breakfast" happens to be Sam Rizzetta's version. The road to Boston is right outside.

Bob heard FIDDLIN' AROUND from dulcimist emeritus Paul VanArsale while both were participating in a West Coast festival. Bob tries to be true to Paul's style, but has added a few variations of questionable sanity.

WHEN YOU AND I WERE YOUNG, MAGGIE was one of the first tunes Pam mastered on the autoharp and it's still a favorite. Bob almost succeeds in preserving its dignity.

Conclusion to OVERTURE TO "WILLIAM TELL" — Pam initially used the first phrase of this classical composition as an exercise for her autoharp students. From there, it just expanded phrase by phrase.

We don't think the GENTLE MAIDEN and the HUNDRED PIPERS were connected, but who knows? The tunes themselves are traditional Irish and Scottish.

Another from the British Isles: the English tune, SCARBOROUGH FAIRE, updated with Paul Simon's "Canticle" countermelody.

EVERYTHING'S ALL RIGHT and I DON'T KNOW HOW TO LOVE HIM are well-known selections from the rock opera, "Jesus Christ Superstar" by Andrew Lloyd Webber. What makes all of this "traditional?" It's our tradition, the tunes the two of us have learned and liked over the years.

Thanks for giving us this opportunity to share it with you. We hope you find it totally ear-relevant.

SIDE TWO opens with EVERY DAY and LOVE POTION #9. You may not think these "Fifties" songs are "folk music," but we do. Both are rock 'n' roll classics and were favorites of ours when we were very, very young.

Ble Pin

Pam does her interpretation of the well-known autoharp classic, VICTORY RAG, popularized by Maybelle Carter.

BONNIE JAMES CAMPBELL comes from a Fiddle Fever album. It's obviously of Scottish origin, but now has Southern Appalachian overtones. We do it both ways.

From classical music, we present THE MARCH OF THE TOREADORS with dulcimer and phil-harp-monic orchestra. It was composed in 1875 by Georges Bizet for his opera, "Carmen."

Pam first heard LONESOME ROBIN at Pinewoods Camp, a perfect setting for a song of Sherwood Forest. Bob had admired Bob Coltman's lyrics (poetry of the highest order!) for some time and wanted to find a way to work the dulcimer into them. Then, GREENSLEEVES seemed to follow perfectly.

Lastly, The Mockingbird Medley, MOCKINGBIRD HILL and LISTEN TO THE MOCKINGBIRD. These are two more pieces from the "Fifties" (the first from the 1950s and the second the 1850s, that is).

> Released by REDCOAT RECORDS One Nutting Lane Westford, MA 01886

Redcoat Records RCR-05 Stereo

Side One SPOTTED PONY ROAD TO BOSTON WHISKEY BEFORE BREAKFAST traditional FIDDLIN' AROUND traditional (2:45) WHEN YOU AND I WERE James Austin Butterfield. YOUNG, MAGGIE 1866 (3:00) OVERTURE TO "WILLIAM TELL" Giocchino Rossini, 1828 (3:38) GENTLE MAIDEN THE HUNDRED PIPERS traditional (4-09) SCARBOROUGH FAIRE traditional; arrangement (3:13) by Paul Simon, 1966 BMI EVERYTHING'S ALL DIGHT Andrew Lloyd Webber. TO LOVE HIM 1970 ASCAP (5:19) Side Two EVERY DAY Buddy Holly, 1957 BM1 LOVE POTION #9 J. Leiber & M. Stoller, (3-51) 1000 ASCAD VICTORY RAG traditions (2:38) BONNIE JAMES CAMPBELL traditional (2:21) MARCH OF THE TOREADORS Georges Bizet, 1870 17-251 LONESOME ROBIN Rob Coltman, 1972 BMI GREENSLEEVES Francis Cutting, c. 1590 MOCKINGBURD HILL Vauchn Horton, 1949 ASCAP LISTEN TO THE MOCKINGBIRD Septimus Winner, 1856

Bab plays hammered dulcimer #60 built by Malcalm Dalglish of Bloomington, Indiana on all selections except "Scarbaraugh Faire," far which he uses #9 by Sunhearth of Roaring Spring,

Pennsylvania.

Pam's autaharps are Orthey auta Harps crafted by Dr. George

Pam's autaharps are Orthey auta Harps crafted by Dr. George
Orthey of Newport, Pennsylvania.

Bass on "Fiddlin' Around" and "Victory Rag": Larry Fishman

(recarded through a Fishman Bass Transducer, Waburn, Mass.)
Guitar an "Every Day and Love Patian No. 9": Gerry Galuardi.
Praduced by Pamela Roberts and Bob Wey.
Engineered by Bob Wey.

Recarded and mixed at Ear-Relevant Sounds, One Nutting Lane, Westford, Massachusetts.

Mastered by Seibel Audia Engineering.

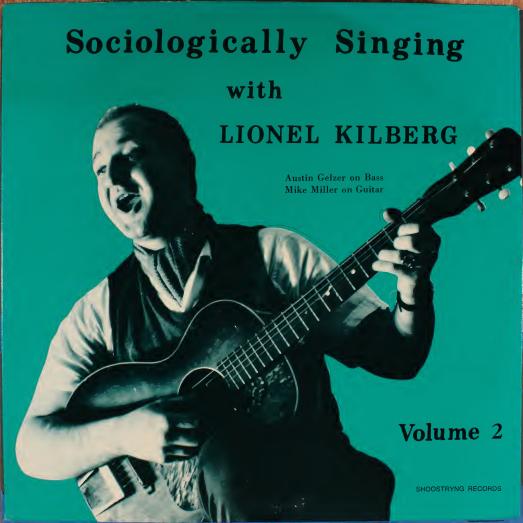
Manufactured by Wakefield Inc.

Caver photo by Judy B. Messer of Graton, Mass.

Jacket made in Canada.

Orthey auto Harp is a trademark of Orthey Instruments, Bax 34A RD 1, Newport, PA

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### Sociologically Singing Vol. II, Songs written and performed by Lionel Kilberg

Dedicated to Jerry Samuels without whose talent, advice, patience, humor, diligence, imagination and generosity, Volumes I, II, and III of this series might have never existed and Shoostryng might well have remained a thread.

AUSTIN GELZER - Bass Fiddle

MIKE MILLER - 6 and 12 string guitars

MIKE MILLER — Voice of Linsley & 2nd voice on Choruses MIKE MILLER and LIONEL KILBERG — Arrangements

 BROTHER LIONEL'S TV TOUCH — Amongst all groups of people in the early stages of their development, we find some individual who claims to be associated with one or more deities who have given him the power to cause miraculous cures.

While traveling the country I have discovered similar practices at tent meetings and enjoyed the different approaches toward raising funds of these groups.

Imagine my surprise to discover some modern day Shamen using radio and TV time to sell the services of their good friend the lord

This song is a tame version of a type of preacher common to California. I was called upon to perform this song on a nationwide TV program and was later advised that they lost 14 sponsors across the country because of it.

I guess the Shamen still have some control.

2. The GraxT SOCIETY — To say that the people of a world with mass communication are likely to be critical of the actions of their very human and fallible politicians, is to explain our Era. In a time when people heard of the actions of their representatives long after the fact, a shrug of the shoulders and some philosophic hindsight would suffice. However, when the distant of the property of

They are not likely to accept the promise of a possible great society while the horror of a warring world makes them unsure of whether they are heroes or villains.

- 3. A CRY FROM THE PAST Throughout the ages man has warred and spread death and desolation about him and always there has come the moment of fear when he has asked: "Have we gone too far this time?"
- 4. A DISCOMBOBULATED CAT What unnatural practice is the best birth control method? What is it that when a strong man is doing it sends a chill up the back? What is it that is damned by all religious because it can eliminate the race?

What is it that in spite of all these fears has survived the eons and its motivation is no more understood by those who shun it now than 10,000 years ago?

- A way of life, an aberration, a refuge for some, a hated and feared thing to others. Still a practice that is least understood by those who participate.
- 5. RAIROAD GYPSY Rullroad songs are certainly not in the minority in song collections. They are an important part of the growth and heritage of the nation. This song represents some of the insights gained in my 12 years in the Air Freight field. I became familiar with the people and their families and problems and most of all with their low for the thankless job of moving the world's goods from place to place.

6. Mother — The rules of society have so many conflicting do's and don'ts that being a child is getting to be a confusing challenge.

One is taught to be honest on the one hand and told that it's a dog eat dog world, on the other.

We are told to be nice because people are supposed to be nice. Then we are told to be careful whom we speak with. We are told not to take things from strangers and not to go anywhere with anyone.

Then we are told not to swear at or hit anyone and we are given a gun and told to kill.

7. OH THE LIGHTS—My experiences during the great power failure that blacked the Northeastern U.S. in 1965, were probably no more heetic and amusing than anyone elses. However, I put mine to the tune of Jug O' Punch. I then look at it against the picture of life in a complex and interdependent society suddenly deprived of the power source upon which it has leaned heavily for close to a century.

The power failure only lasted for a matter of hours and people adjusted. I wondered about the adjustment if they were deprived of this power for days, or weeks, or \_\_\_\_\_\_.

 When The Lights Went Out—This song is based on an article that appeared in the (NICAP) National Investigating Committee on Aerial Phenomena, house organ "UFO Investigator" and in some comments in the book "Flying Saucers— Serious Business."

I've been interested in UFO's for a long time and have read numerous reports of sightings. I am also fairly certain that I saw one once in Montana.

It reminds me of the story about the Panther that was crossed with the Parakeet. The fellow said about their offspring, "I don't know what it is, but when it talks, I listen."

I think that anything that has convinced this many people that they've seen something, deserves to be looked at.

9. LINSLEY AND QUINN—In vaudeville there were two very funny men named Gallagher and Shean. They used a simple melodic line to earry and parry their wit and keep their audiences laughing. Labor and management disputes have always had an element of humor, but rarely have the humorous aspects been enjoyable at the moment of stress.

When a strikingly picturesque Mike Quill deliberately mispronounced the new mayor's name and the mayor did likewise, it was a short step to analyzing the comments of both sides and adapting the Gallagher and Shean melodic line so as to cnjoy it to the full. The true tragedy was in the death of Mr. Quill, whose efforts won the day for the men who followed and loved him.

10. A CELESTIAL DAZE — A Celestial Daze emphasizes the shock value of a walking New York. The shock sent its vibrations straight up.

11. You've a Name — In volume I of Sociologically Singing, I included a song called 'What are you going to do?' It was written when I heard of Reverend Recb being injured at the Selma, Alabama Civil Rights march.

On the morning of Reverend Reeb's death, I was sitting in the same room with Julian Smith who is a close friend of mine and with whom I worked. We were listening intently to the reports, of Reeb's chances of survival, on a transistor radio. Then there was a spot news announcement advising that he had died. We had expected it but had been hoping that we were wrong.

Julian looked up at me and said, "They call us niggers, but they're niggers in their black hearts."

This triggered the idea for "You've a Name." Originally I had used the phrase "Cold Black Heart" in the song, but anticipating misunderstanding, I changed it to "Ice Cold Heart." But the intensity of our horror remains undiminished.

MAKES ME NO NEVERMIND — Since the Industrial Revolution started breaking down the extended family, people in Urban areas have become less and less interested in each other.

The other fellow's problems have been far enough away that he can be sympathized with, but one could safely remain uninvolved, unless of course it became convenient for us to exploit him

I have been the unhappy witness at two situations wherein a distraught and troubled person stood precariously at a great height contemplating suiede. In each case he was jeered at and urged on by the gathering crowd, while members of the crowd made wagers as to whether and when it would happen.

13. So MANY FAREWILLS—The natural acts of love and attraction are confusing in spite of their sanction. Children of both sexes are encouraged to play together until a certain age. Then they are separated and spend years learning completely different rules for living in the same society. They shun each other until the chemical action of puberty brings their interest back to each other.

They meet and feel strange magnetisms. They want each other. Grasp each other tightly proclaiming undying devotion. Suddenly the novelty of small differences becomes common-

suddent the novely of small differences becomes commonplace, understood, accepted, and ignored. The fire begins to seek fresh fuel to burn and the magic is lost. Familiarity has caused them to lose interest and thus grow apart. After all, they were only normal people to start with.

Remembering the beauty of what was, the question, "Why?" is asked.

I was fortunate in having the assistance of 3 fun loving and creative people in the preparation of this album.

Jerry Samuels — who is a fine musician and composer is one of the most imaginative Recording Engineers that I have ever worked with.

AUSTIN GELZER — played bass fiddle, yet he plays a number of other instruments and sings as well. He is also an influential person in the field of education and is recognized for his constant research into new and more effective teaching methods.

MISE MILEX — on guitar, wit, mustican, composer, teacher. Well known he in Philadelphia in Philadelphia in the cast costs can be heard with value of the Control of the Con

Thanks for reading me.

Lionel Kilberg

ADDITIONAL ALBUMS @ \$4 00 MAY BE ORDERED FROM

SHOOSTRYNG RECORDS

220 E. SECOND STREET

NEW YORK, N Y 10009

# Sociologically Singing with LIONEL KILBERG



SHOOSTRYNG RECORDS

Volume 3

Austin Gelzer on Bass Mike Miller on Guitar

### Sociologically Singing Vol. III, Songs written and performed by Lionel Kilberg

Dedicated to the Boyers and Beers who bring constant pleasure to all who know them.

AUSTIN GELZER — Bass Fiddle
MIKE MILLER — 6 and 12 String Guitars
MIKE MILLER — 2nd voice on Make It Work
MIKE MILLER and LIONEL KILBERG — Arrangements

- THE BOYERS AND BEERS Singing Families and traveling Balladeers carried knowledge, news and culture throughout the world.
- One such is credited with having carried the song 'Silent Night' to all areas of the then known world in one year. They are not new to the U.S. and there are many such who

sing non-professionally in the southern part of the country.

The Beers family is a Fifth Generation singing family, who was keeping alive the traditions and folk arts that they and

are keeping alive the traditions and folk arts that they and their forebears have collected.

They are a living Historical Experience worth having again and again.

 MAKE IT WORK — Non-Violence is a beautiful concept. When I wrote this song, I hoped that Non-Violence would help solve the Internal Problems here on the Civil Rights Front and also via the Buddhists, the war in Viet Nam.

Then the Non-Violent were being killed by the violent and the Non-Violent Became Violent and I cried inside for another lost opportunity.

- 3. LIFT US BACK UPON THE TREE T.V. has taken over from the traditional methods of Socialization to such an extent that children gain more of their Frame of Reference, Positive and Negative, from it than from their families, friends and schools. However, the fairy takes are not restricted to children.
- PHYSICAL FATNESS Reports state that more fat people die of Malnutrition in this country than elsewhere.

The Affluent Society does its worrying, celebrating and General cavorting with sweetmeats, cakes and calories and is too comfortable to exercise.

- 5. AINT IT AWFUL Eiffel was a brilliant engineer, whose mathematics and windage calculations are a major factor in the stability of the Statue of Liberty, and skyzerpes throughout the world. He also was responsible for the building of hanging bridges in areas where bridges had previously heen considered impossible Pardon the Puns.
- 6. CLICK, CLICK, CLICK—When Articles appeared in the Newspapers concerning investigation of the One Cent Rise in Milk Prices, it brought to mind an article a year os earlier wherein a test of Milk showed that, since testing of Radioactive Bombs, Milk drove Geiger Counters crazy and it wasn't milk alone that was affected.

7. THE CENSUS TAKER KNOWS — The discovery of Birth Control Pills was supposed to be a Boon to the Human Race. However, The Factions that fight its General acceptance and use, are Fear, Religious Convictions, and as unbelievable as it may sound, the fact that some people are still unconvinced that sex and pregnancy are directly related.

Though the Fear was that Population might rise uncontrollably, Figures show that there is a lowering rate of birth, No thanks to the Pills.

8. I LIKE THE WORK I Do — The Gigolo has not disappeared from the contemporary scene.

His new name is 'Lover.'

His proof of existence is in the statistics of Out of Wedlock children and his answer to the obvious questions are:

Marriage Doesn't work for me Use Birth Control and

I Like The Work I Do.

- DOES IT MAKE A DIFFERENCE TO YOU There are periodic investigations of some aspects of our lives that turn up frightening things.
- Recently the discovery of unsanitary conditions in slaughterhouses and meat treatment and preparation plants was mentioned, complained about, and never heard about again.
- Then it was discovered that horse and kangaroo meat were being substituted for beef in some instances and misrepresented and I weighed vegetarianism carefully.
- 10. RATHER ODD How convenient it is to sin the week away and know that one can wipe it away on the Sabbath with a visit to a house of religion and start fresh for the new week.

I find it Rather Odd

- 11. A NICKEL WON'T BUY NOTHIN' At this time when there is so much discussion of the devaluation of the pound and the possibility of the dollar following suit, I recall that I have not yet gotten over the devaluation of the nickel.
- 12. THERE ARE RIOTS There are riots in the streets and we look and listen, but do we see and hear? and even more important, do we understand?
- 13. THE BIG PUSH Garbage is an unromantic subject for a song. However, it is becoming more and more obvious in our daily living. There is more and more refuse in the streets of the slums

and since incinerators have become a factor in Air Pollution, many have ceased operating. This increases the amount of trash in the streets.

The garbage collectors have struck for higher wages and better conditions in many places of late and have left even larger mounds which they were hard pressed to clear away.

The health Hazards are great and the frustrations of the collector and disposer are intense.

14. DON'T SMOKE THE BLUEGRASS — Bluegrass has many meanings, Amongst the many is a type of music which takes its name from a part of the country in which it developed.

Never before has it been used as a vehicle to discuss Marijuana and other forms of Chemical Experimentation.

For those who did not see my comments on the back of Volume II, I repeat them below.

I was fortunate in having the assistance of 3 fun loving and creative people in the preparation of this album.

JERRY SAMUELS — who is a fine musician and composer is one of the most imaginative Recording Engineers that I have ever worked with.

AUSTIN GEZZE — played base fiddle, yet he plays a number of other instruments and sitngs as well. He is also an influential person in the field of education and is recognized for his constant research into new and more effective teaching methods.

MINE MILES — on guitar, wit, musician, composer, teacher. Well known in Philadelphia and throughout the east coast can be heard with "The Uncalled Four" and a Blues Group. Rarely have I found the musical understanding and rapport that we established between us as west, stood and sang for 9 studio hours, enjoying the session and each other too much to collapse.

Thanks For Reading Me.

LIONEL KILBERG

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# DRUGS AND AIDS PREVENTION CAMPAIGN "STOP SHOOTING UP AIDS"

45 RPM ONE SIDE ONLY



A Public Service of the National Institute on Drug Abuse U.S. Dept. of Health & Human Services

- 1. "HIV Positive Jose" :30
- 2. "HIV Positive, John": 30
- 3. "HIV Positive, Michelle": 30
- 4. "HIV Positive, Sol":30
- 5. "Baby" :30
- 6. "IV Drug Users and Pregnancy":30
- 7. "Shooting Gallery":30

8. "Scared A" (Black Speaker):30

9. "Scared B" (White Speaker):30

10. "IV Drug Users and Treatment": 30

11. "My Man":30

12. "IV Drug Users and Sex" :30

13. "Rap Song": 60

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A public service of the National Institute on Drug Abuse U.S. Dept. of Health and Human Services

# NASHBORO RECORDS



8

7144 STEREO

Produced By: Shannon Williams

### SIDE 1

P 1974 Nashboro (NB-7144-A)

### THE BEST OF REVEREND WILLINGHAM

- 1. THE NEW WALK (Excellered Music BMI-R. Willingham)
- 2. SLEEP ON MOTHER (Strange Music, SESAC—R. Willingham)
- 3. THE 133rd, PSALM
- 4. HOW I GOT OVER (Excellorec Music BMI—C. Barnwell)
- 5. WHAT ABOUT ME (Strange Music, SESAC-R. Willingham)

1011 WOODLAND ST., NASHVILLE, TENN. 31206

# NASHBORO RECORDS



8

7144 STEREO

Produced By: Shannon Williams



SIDE 2

(P) 1974 Nashboro (NB-7144B)

### THE BEST OF REVEREND WILLINGHAM

- 1. A TALK ABOUT DRUGS (Strange Music, SESAC—R. Willingham)
- 2. SWEEP AROUND YOUR OWN DOOR (Excellorec Music BMI—R. Willingham)
- 3. ARE THE PARENTS OR CHILDREN TO BLAME (Strange Music, SESAC—R. Willingham)
- 4. PRAYER FOR THE NEW YEAR (Strange Music, SESAC--R. Willingham)
- 5. THAT'S THE SPIRIT (Try Me Music BMI—R. Willingham)

1011 WOODLAND ST., NASHVILLE, TENN. 37206



Pardon Me For Being So Friendly But This Is My First LSD Trip

SIDE ONE



**GNP-2027** 

# ROBERT BAKER

Produced by Robert Baker for Blue Sky Productions

- 1. THE RHYMER 1:10
- 2. HAPPY BIRTHDAY 3:30
  - 3. GOD 4:20
  - 4. TONTO 1:30
- 5. BILLY GOAT GRUFF 2:30
  - 6. THE BEES 2:00

K. NORMAN PRESENTS

WOLLYWOOD, CALIFORNIA. 8.2.



Pardon Me For Being So Friendly But This Is My First LSD Trip

SIDE TWO



**GNP-2027** 

# ROBERT BAKER

Produced by Robert Baker for Blue Sky Productions

- 1. THE SAGA OF THE LONESOME SPERM 3:30
  - 2. HI DIDDLE DIDDLE :50
    - 3. DOCTOR DOCTOR 1:05
  - 4. MRS. BELLADONNA 1:20
    - 5. LOVE 1:40
    - THE BABY 2:00
  - 'TWAS THE NIGHT BEFORE THE ACID TEST - 4:55

HOLLYWOOD, CALIFORNIA, U.S.A.

GENE NORMAN PRESENTS



# **MERCURY**

THE SOUND OF DISSENT VARIOUS

Side 1



STEREO SR-61203

1. INTRO - 3 parts - 2:37
2. POOR PEOPLE'S CAMPAIGN, SUPREME COURT BLDG., WASH., D. C. - 3:33
3. ANTI-DRAFT REMARKS - 3:00
4. PEACE MARCH, WASH., D. C. and NEW YORK - 4:14
5. LOYALTY DAY PARADE. NEW YORK - 2:44

Producer Jack McMahon



# MERCURY

®THE SOUND OF DISSENT VARIOUS

Side 2



STEREO SR-61203

1. ANTI-WAR MARCH, NEW YORK AND WASH., D. C. - 2:30 2. DEMOCRATIC NATIONAL CONVENTION, CHICAGO - 5:28 3. CAMPUS - 1:30 4. WOMEN PROTEST - 1:45 5. MARTIN LUTHER KING - :55 6. EULOGY - 2:55

Producer: Jack McMahon



STEREO Side 1

**BIG TOE 1** 

**OUR NAT'L ANTHEM** MALACHY'S BAR & GRILL **TEXAS TWEEZERS** THE DRUG CO. **AVE MARIA JESUS** (Total Time 25:30)

Music by The Joint Chiefs of Staff



**STEREO** Side 2

**BIG TOE 1** 

RUBIN FLUSH COOL WATER FOR NIXON CHICAGO WASHINGTON AT VALLEY FORGE **RELIGION OF SORTS OUT OF DOORS GOD BLESS AMERICA** THE ONLY DOPE WORTH SHOOTING (Total Time 25:04)

Music by The Joint Chiefs of Staff

Music by The Joint Chiefs of Staff

MADE IN AMERICA

MA

# SENESIS PROJE

Star Trek Theme\* / I Shall Rise Again In Pursuit of Orion • Mirror Image

Side A



Produced by Craig Huxley Sonic Atmospheres

101

All pieces composed by Craig Huxley except where noted\* All pieces published by Shades Music Co. (A S C A P) except where noted

\* Star Trek Theme - Composer Alexander Courage, Publisher Bruin Music In Pursuit of Orion - Published by Shades Music Co. / Worthal Music Co.

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Sonic Atmospheres 1984 14755 Ventura Blvd. Suite 1776 Sherman Oaks, CA 91403

# BENESIS PROJECT

Pull Free • Skylarking • Amber Waves of Grain Dénouement

Side B



Produced by Craig Huxley Sonic Atmospheres

101

All pieces composed by Craig Huxley except where noted\* All pieces published by Shades Music Co. (A S C A P) except where noted

Skylarking - Shades Music Co. / Monbach Music Co. Dénouement - Published by Shades Music Co. / Worthal Music Co.

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# SENESIS PROJEC

Dawn\* • Träumst du? • Gin Derra Fish Flying Over Water

Side C



Produced by Craig Huxley Sonic Atmospheres 101

All pieces composed by Craig Huxley except where noted\* All pieces published by Shades Music Co. (A S C A P) except where noted

\* Dawn - Composed by Bela Bartok

Sherman U.S.A.

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Brisk Game\* • Genesis Project Guernica Reawakening

Side D



Produced by Craig Huxley Sonic Atmospheres

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"UN BIANCO VESTITO PER MARIALE"



STEREOMONO

Musiche di FIORENZO CARPI Dirette da BRUNO NICOLAI

METATA DURNCAME



39931 II PWUN V LIKISON

"UN BIANCO VESTITO PER MARIALE



STEREOMON

3:04 4:16 3:08

2:55

Dirette da Bi Musiche di FIORENZO CARPI Dirette da BRUNO NICOLAI

WETATA BURICALITHE MANUEL HARVER STATE OF THE PARTY OF TH

PADIDDIFFUSIONE DI QUESTO DISCO



## RECORDS ARE LIKE LIFE ANDY PRATT

24-4015



SIDE ONE (POLP 80057)

- 1. WET DADDY 5:02
- 2. OLIVER 5:11-
- 3. SHINY SUSIE 7:41
- 4. LITTLE BOY HOUND DOG 1:00

All songs published by: Seaweed Music/Intersong - U.S.A. (Ascap)
Chappell & Co., Sole agent

Chappell & Co., Sole agent

ORT.



**STEREO** 

## RECORDS ARE LIKE LIFE ANDY PRATT

24-4015



SIDE TWO (POLP 80058)

- 1. BELLA BELLA 4:35
- 2. MINDY 3:28
- 3. LOW TIDE ISLAND 4:52
- 4. RECORDS -- RECORDS (Records Are Like Life) 5:14

All songs published by:

Seaweed Music/Intersong - U.S.A. (Ascap)

Chappell & Co., Sole agent

Chappell & Co., Sole agent

POLYDOR INCORPORATED. NEW TORK All songs published by:

When Joanna Loved Me DOM MINAS Stereo





# Blue Note

# Side 1

- 1. SPINNING WHEEL 6107 (D. C. Thomas) Blackwood Music, Inc./Bay Music Ltd. BMI
- 2. WHEN JOANNA LOVED ME 4.51 (R. Wells/J. Segal) E. H. Morris & Co. ASCAF
- ON GREEN DOLPHIN STREET 8:31
   (B. Kaper/N. Washington) Leo Feist, Inc. ASCAP

Produced by Wade Marcus
Executive Produced George Butler
Arranged by Dom Minasi

P1974 United Artists Records, Inc.
All Rights Reserved

Aktiero economico

When Joanna Loved Me DOM MINASI Stereo







# Blue Note

- 1. WITH A LITTLE HELP FROM MY FRIENDS 7:30
  (J. Lennon/P. McCartney) Maclen Music, Inc. BMI
- 2. WHAT ARE YOU DOING THE REST OF YOUR LIFE : 3:00 (From the United Artists Motion Picture "The Happy Ending" (A. Bergman/M. Bergman/M. Legrand)
  United Artists Music Co., Inc. ASCAP
- 3. IPLL ONLY MISS HER (When I Think Of Her) 4:20
  (J. Van Heusen/S Cahn) Warner Bros. Music ASCAP

Produced by Wade Marcus
Executive Producer: George Butler
Arranged by Dom Minasi

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### THE UNUSUAL CLASSICAL SYNTHESIZER



м

WGS-8182-A STEREO



Side 1 33<sup>1</sup>/<sub>3</sub> RPM

1. TOCCATA & FUGUE IN D MINOR
(J. S. Bach, Arr. by M. Hankinson) Time: 7:00
2. VARIATIONS: MEIN JUNGES LEBEN HAT EIN END
(J. P. Sweelinck, Arr. by M. Hankinson) Time: 3:32
3. SONATA IN D MAJOR

(D. Scarlatti, Arr. by M. Hankinson) Time: 2:44
4. SONATA RONDO
(M. Clementi, Arr. by M. Hankinson)

(M. Clementi, Arr. by M. Hankinson) Time: 3:20

MIKE HANKINSON & THE PUTNEY V. C. S. 3 SYNTHESIZER Licensed from RPM Records, South Africa Clan Music Pub. Co. S.A. (Pty.) Ltd. (ASCAP)

P 1972, ABC Records, Inc.

### THE UNUSUAL CLASSICAL SYNTHESIZER



WGS-8182-B STEREO



Side 2 33⅓ RPM

1. CONCERTO IN A MINOR

(J. S. Bach, Arr. by M. Hankinson) Time: 2:55
2. EINE KLEINE NACHTMUSIK K525

(W. A. Mozart, Arr. by M. Hankinson) Time: 3:36
3. ITALIAN CONCERTO (J. S. Bach,

Arr. by M. Hankinson) Time: 3:36

4. MOONLIGHT SONATA (L. von Beethoven, Arr. by M. Hankinson) Time: 4:58

MIKE HANKINSON & THE PUTNEY V. C. S. 3 SYNTHESIZER

Clan Music Pub. Co. S.A. (Pty.) Ltd.

(ASCAP)

P 1972, ABC Records, Inc.

### **MUSIC IN 12 PARTS** Part 1

Composed by Philip Glass (20.30)

Produced by Philip Glass and

CA 2010 CA 2010-A

Manufactured in the UK

SIDE ONE
33 1/3 RPM
STEREO

P 1974 Virgin
Records Ltd
P 1976 Virgin
Records Ltd
P 1976 Virgin
Records Ltd

### **MUSIC IN 12 PARTS** Part 2

Composed by Philip Glass (15.16)

Produced by Philip Glass and

SIDE TWO
331/3 RPM
STEREO

© 1974 Virgin
Records Ltd
© 1976 Virgin
Records Ltd

TRADE MARK OF RED LION PRODUCTIONS, LTD.. INC.



**MRL 388** Side 1

### "FREEDOM JAZZ DANCE"

P product or Mainstream 3. COU. (Leona Records, Inc. THE NIGHT BLOOMING JAZZMEN Under the Direction of Leonard Feather

- 1. FREEDOM JAZZ DANCE 6:36 (Eddie Harris: Hargrove Music BMI)
- (Leonard Feather: Model Music ASCAP)
- Music ASCAP)

  Records

  7700 Broadway

  New York, M.Y. 10018 (Leonard Feather: Model Music ASCAP)



MRL 388 Side 2

"FREEDOM

NIGHT BLOOMING Under the Direction of Leonard Feather

Productor Mainstream 2. A (Val. (Val. 3. TWEL) (Leonard (Leonard Records, Inc.

- Heusen-DeLange: Remick Music ASCAP)

· Mage in USA

· New York, M.Y. 10018

1700 Broadway

The Wallets

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 $45_{RPM}$ 

**FRONT** 

Totally Nude (2:52)

Composed by STEVE KRAMER Arranged by THE WALLETS Produced by JERRY STECKLING for VERMILLION EDITIONS LTD.

MINNEAPOLIS, MINNESON

EDITIONS LIMITED TO THE Wallets To

45 RPM

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BACK

# How to Keep Time To Music

(3:59)

Composed by STEVE KRAMER Arranged by THE WALLETS Produced by JERRY STECKLING for VERMILLION EDITIONS LTD.

WINNEAPOLIS, MINNESOTA



### COMPUTER MUSIC

STEREO H-71245-B



STEREO SIDE TWO (15:44)

Charles Dodge

(b. 1942)

Changes

Columbia & Princeton Universities

# after the sunset again

words and music by ric masten

### Barbie Doll\*

2. Wherever she went
She dresses in flags
When you tried to pick my wife
The hypothetical question
Hunkered down
Over the years
She's at it again
I have just wandered

side one

3. Robert and Nancy\* The lovers Reaching for a mile On the river

mono 33 1/3

4. In a Telephone Booth \*

Published and distributed by First Unitarian Church of Pittsburgh, Morewood & Ellsworth Aves., Pittsburgh, Pa. 15213. c 1973 Ric Masten. \*Songs published by Mastenville Music Pub. (BMI).

# after the sunset again

words and music by ric masten

- 1. Running beside the highway
  Waiting in a white room
  No one knows what goes on
  In the eye of the end
  To see a length of time
- 2. I, who had just entered
  In the throes of the affair
  Remembering what happened
  The Good Friday side of life
  With a kind of early innocence

mono 33 1/3

side two

- 3 The nesting marriage over Annual Relationship Renewal
- Kites are one thing Billie's Christmas Song\* Once upon a time

Published and distributed by First Unitarian Church of Pittsburgh, Morewood & Ellsworth Aves., Pittsburgh, Pa. 15213. c 1973 Ric Masten. \*Songs published by Mastenville Music Pub. (BMI).





JAZZ FRIENDS

1. TWO OF A KIND 4:06
(D. Valdez)

2. IGORYTHM 3:30
(A. Peña)

3. PRELUDE FOR BRASS QUARTET

a. Prelude 1:53
b. Fugue 3:30
(A. Peña)

4. HATINGGABI (MIDNIGHT) 6:20
(A. Molina)

Produced by: Boy Alcaide

Produced by: Boy Alcaide

Produced by: Boy Alcaide

JAZZ FRIENDS

1. I'LL LOSE NO MORE 4.47

T. Velarde)

BA-5037

STEREO

2. JONY SPEAKS 8:40

(A. Pena)

3. CHEBA 5:10

(D. Salustiano)

Produced by: Boy Alcaide

ORDINARO BY BLACKGOLD RECORDS CORP. TO MURCHA BURDO.

# BADGER RECORDS

CHRIS SWANSEN PULASKI SKYWAY

SIDE ONE

BA1001A

### 1. PULASKI SKYWAY

(by Chris Swansen; Badger, BMI Time: 20:04)

### BADGER RECORDS

## CHRIS SWANSEN PULASKI SKYWAY

1. OOH BABY (by Chris Hills; Lovetruth, BMI. Time: 2:55)

SIDE TWO



BA1001B

- 2. SNOW
  - (by Chris Swansen; Badger, BMI. Time: 2:40)
- 3. HERE COMES MONDAY
  (by Chris Swansen; Badger, BMI.Time: 2:47)
- 4. MY GIRL (by Chris Swansen; Badger, BMI. Time: 2:42)
  - 5. LES IBIS
    (by Chris Swansen; Badger, BMI. Time: 2:46)

# CHRISTIAN

**RECORDS** 

## GALILEA SOUND CASTELLANOS

001



LADO A

- 1. PAZ (V. Quinones)
- 2. NATHANAEL (A. D.)
- 3. MI TESTIMONIO (A. Sanchez)
- 4. DONDE PODRE ESCONDERME (J. S.)
- 5. SEÑOR A. QUIEN IREMOS (A. D.)

# CHRISTIAN

**RECORDS** 

## GALILEA SOUND CASTELLANOS

001



LADO B

- 1. MI GRAN LUCHA (A. D.)
- 2. SALMO 25 (A. D.)
- 3. CAMBIO MI VIDA (V. M. Santiago)
- 4. TOMADO DE LA MANO (A. D.)
- 5. DAVID DANZABO (A. D.)







- 1, MOVING DAY (3:05)
  - 2. FISHER'S HORNPIPE (2:43)
    - 3. MY OLD MAN (2:45)
      - 4. DON'T GIVE ALL THE LARD AWAY (2:37)
        - 5. ADAM AND EVE (3:09)
          - 6. SOME PUMPKINS (3:10)

STEREO S



# F25A7

**JAZZ 1981** 

High School for Performing and Visual Arts Jazz Ensemble
Bob Morgan, Director

SIDE ONE



MC 20142 STEREO

- 1. Maiden Voyage (6:30)
  (Herbie Hancock, arr. John-Everett Beal)
  (Hancock Music Co. / BMI)
- Sho' 'Nuff! (4:45)
   (Pete Vollmers)
   (Dallas Jazz Productions)
- Boonle's Blues (8:17)
   (Dominic Spera)
   (Hal Leonard Pub. Corp.)

# F75A7

**JAZZ 1981** 

High School for Performing and Visual Arts Jazz Ensemble
Bob Morgan, Director

SIDE TWO



MC 20142 STEREO

- 1. Some Other Time (6:35) Tony Campise, alto sax (Bernstein, arr. Don Elam) (Warner Bros. Music/
  ASCAP)
- 2. Outlaws (6:55) Bill Fitzgerald, trombone (Paul Hart) (Stanza Music)
- 3. Kå Ju Moe Samba (4:12) Kirk Whalum, (Mike Loveless) soprano sax (Dallas Jazz Productions)
- 4. Niehaus Original (3:45)
  (Lennie Niehaus)





### JUST-ICE **KOOL & DEADLY** (JUSTISIZMS)

- 1. GOING WAY BACK
- 2. THE ORIGINAL GANGSTER OF HIP HOP
- 3. FREEDOM OF SPEECH
- 4. MOSHITUP

33 1/3 RP @ @ 1987

5:01

5:28

4:55 4:58

PRE-5X

ALL SONGS PRODUCED AND MIXED BY JUST-ICE AND KRS-ONE. ALL LYRICS BY JUST-ICE.

ALL SONGS COMPOSED BY JUST-ICE AND KRS-ONE. MASTERED BY HERB POWERS AT FRANKFORT-WAYNE. KRS-ONE COURTESY OF BOOGIE DOWN PRODUCTIONS. ALL SONGS BEACH HOUSE MUSIC/ASCAP

SLEEPING BYG
RECORDS 1974 BROADWAY NEW YORK, NEW YORK 20023 2221724,240

### JUST-ICE **KOOL & DEADLY** (JUSTISIZMS)

- 1. KOOL & DEADLY
- 2. ON THE STRENGTH
- 3. LYRIC LICKING
- 4. BOOGA BANDIT BITCH

6:32

- 4.32
- 3:30
  - 5:53

33 1/3 RPA

P © 1987

PRE-5Y

ALL SONGS PRODUCED AND MIXED BY JUST-ICE AND KRS-ONE. ALL LYRICS BY JUST-ICE.

ALL SONGS COMPOSED BY JUST-JOE AND KRS-ONE. MASTERED BY HERR POWERS AT FRANKFORT-WAYNE. KRS-ONE COURTESY OF BOOGIE DOWN PRODUCTIONS. ALL SONGS BEACH HOUSE MUSIC/ASCAP



#### SIDE 1

## THE SOUND GENERATION: SOUL EXPRESSION



#### STEREO 35797



"I'VE GOT RHYTHM" - 1:40 - Arr. Coates

"OUT OF MY HEAD" - 2:35 - Arr. Whitby

"TRIBUTE TO JIM WEBB" - 6:15 - Arr. Marsh

"CALIFORNIA SOUL" - 5:50 - Arr. Byrd

#### SIDE 2

## THE SOUND GENERATION: SOUL EXPRESSION



#### STEREO 35797

"THE IMPOSSIBLE DREAM" - 3:40 - Arr. Coates

"WONDERFUL DAY" - 2:00 - Arr. Coates

"WHO CAN CHEER" - 3:20 - Arr. Coates

"FREEDOM MEDLEY" - 4:22 - Arr. Marsh

# BUDDAH RECORDS

### AIN'T NO BACKIN' UP NOW ISIS

\*1. AIN'T NO BACKIN' UP NOW (A. Toussaint) MarSaint Music, Inc. (BMI) - 3:30

D.J.Copy Not for Sale \*2. ICY WINDS (A. Toussaint)
MarSaint Music, Inc. (BMI) - 3:06

#### SIDE A



BDS 5626 A

\*3. OLD STORIES (A. Toussaint)
MarSaint Music, Inc. (BMI) - 4:19

\*4. GOLD (A. Toussaint)

MarSaint Music, Inc. (BMI) - 3:08

\*5. EAT THE ROOT (J. Fineberg)
Deposit Music Ltd./Wooden Weight
(ASCAP) - 3:45

\*Prod. by: Allen Toussaint for Radam Productions, Inc.

Executive Producer: Fon Gittman 1975, Buddah Records, Inc.

All Rights Reserved.

# BUDDAH RECORDS

## AIN'T NO BACKIN' UP NOW ISIS

- \*\*1. BOBBIE & MARIA (C. MacDonald)
  Deposit Music Ltd./Wooden Weight
  (ASCAP) 4:35
- D.J.Copy
  (ASCAP) 3:47

SIDE B

BDS 5626 B

\*\*\*3. COME ONE, COME ALL (C. MacDonald/ G. Bianco) Deposit Music Ltd./Wooden Weight (ASCAP) - 3:53

\*\*4. SUNSHINE TREE (C. MacDonald)
Deposit Music Ltd./Wooden Weight
(ASCAP) - 2:44

\*\*Prod. by: Carol MacDonald for Radam Productions, Inc.

\*\*\*Prod. by: Jeff Lane for Radam Productions, Inc. Executive Producer Ron Gittman

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## JOHN CALE

MUSIC FOR A **NEW SOCIETY** 

#### Side 1

- 1. TAKING YOUR LIFE IN YOUR HANDS, 4:45
- 2. THOUGHTLESS KIND, 2:45
- 3. SANTIES, 5:56
- \*4. IF YOU WERE STILL AROUND, 3:24
  - 5. CLOSE WATCH, 2:11
  - 6. MAMA'S SONG, :58

All titles written by John Cale except \* by John Cale and Sam Shepard

All titles published by and Music (BML)

Produced by John Cale

P & @ 1982 Ze Records

Marite and DV J. C. M. Apropries. Inc. Markelod Dy Jeth Rocards, Inc.

Printed in U.S.A.



MUSIC FOR A NEW SOCIETY

#### Side 2

- 1. BROKEN BIRD, 4:43
- 2. CHINESE ENVOY, 3:11
- 3. CHANGES MADE, 3:12
- 4. DAMN LIFE, 5:11
- \*5. RISE, SAM, AND RIMSKY KORSAKOV, 2:12

All titles written by John C except \* by John Care and Sam Shepard All titles published by Island Music (BMI)

Produced by John Cale

P & @ 1982 Ze Records

Marketed by Ref Records. Inc., Reseate CA91305.
Marketed by Ref Records. N. Orogo, Reseate CA91305.
South Plannies I. C. A. Orogo, Reseate CA91305.



Printed in U.S.A.



## FEEL LIKE DANCIN'

PRL D690 AS SIDE A VOCAL



33 1/3 RPM TIME: 6:00

(M. STOKES, M. SCHLACHTER, L. STOKES)

## **ENCHANTMENT**

Produced by Michael Stokes
Published by Phylmar Music (ASCAP)/Willow Girl Music (BMI)
Mixed by Steve Hodge
Mastered by Bernie Grundman

A Product of Prelude Records

1985 PRELUDE RECORDS



## FEEL LIKE DANCIN'

PRL D690 BS SIDE B INSTRUMENTAL



33 1/3 RPM TIME: 5:55

(M. STOKES, M. SCHLACHTER, L. STOKES)

## **ENCHANTMENT**

Produced by Michael Stokes
Published by Phylmar Music (ASCAP)/Willow Girl Music (BMI)
Mixed by Steve Hodge
Mastered by Bernie Grundman
A Product of Prelude Records

® 1985 PRELUDE RECORDS







The African Bag Productions
Produced by James Davis

## MENTS OF NOW

**STEREO** 73018

1. ELEMENTS U.

(B. Black)

2. LOW GRAVY
(B. Black)

3. LADY MACK
(B. Black)
(B. Black)

4. LA DE DA
(B. Black)
(B. Black)
(C:29)
(B. Black)
(C:53)
(B. Black)



The African Bag Productions Produced by James Davis

### ENTS OF NO BLACK

**STEREO** 73018

- 1. COME ON AND ULT (If You Want It)
  (B. Black)

  2. BURUNDI POSE
  (B. Black)

  HOLLYWOOD, CALIF, GOOD, CALIF, C

#### SD 33-324



#### BLUE MOUNTAIN EAGLE





#### STEREC

- 1. LOVE IS HERE (4:25) Joev Newman
- 2. YELLOWS' DREAM (2:42) Joey Newman
- 3. FEEL LIKE A BANDIT (3:03) David Price
- 4. TROUBLES (3:07)
  Carol Meyer-Bob "B.J." Jones

  5. LOVELESS LIVES (3:25)
  Poncher-Jones-Newman
  (ST-C-691795CTH)

  (ST-C-691795CTH)

  RECORDING CORP., 1841 BROADWAY. NEWYORK.



331/3 rpm ereo



CHAP. 101 A

PURD, THE PECOPOED WORK RESERVED ® 1983

4.56

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					2.14 Chart

All tracks composed by
Nigel Bates

Nigel Bates

Nigel Bates



331/3 rpm Stereo



CHAP. 101 B

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UTHORIS		S
SED FO.	MAND	3 S 1. 2 all person
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33½ rpm	CHAP. 101 <b>B</b>
Stereo	© 1983
<u>V</u>	VORK
. FORWARD PROJECTION	<b>3.12</b> §
2. HIGHLY STRUNG	3 <b>.50</b>
3. TIN CAN ALLEY	3.34
4. WADI	3.10
5 BURBLING LINDER	2.56

5. BUBBLING UNDER 2.56

All tracks composed by

Nigel Bates

Nigel Bates

## THE ORIGINAL GREAT N. W. HITS — VOL. 2



JRL-7002 M O N O

- LITTLE GREEN THING Dave Lewis (Dave Lewis) Burdette Music Co. (BMI)
- J.A.J. The Kingsmen (Dave Lewis) Bolmin Music (BMI)
- SOUL SEARCHIN —
   Gentleman Jim & The Horsemen
   (Douglas Morrison) Burdette Music Co. (BMI)
- 4. LIP SERVICE Dave Lewis
  (Dave Lewis) Burdette Music Co. (BMI)
- 5. LINDA LU Ron Petersen & The Accents (Ray Sharpe) Gregmark Music (BMI)
- 6. SHAKE IT UP —
  Paul Revere & The Raiders
  (Paul Revere-M. Lindsay) Travis Music (BMI)

# THE ORIGINAL GREAT N. W. HITS — VOL. 2



JRL-7002

MONO

1. SWEETS FOR MY SWEET — Doug Robertson & The Good Guys (Thomas-Schuman) Brenner Music/Progressive Music (BMI)

2. GOODNIGHT MY LOVE — Darwin & The Cupids (D. Lamm-D. Robertson)
Don Robertson Pub. Co. (ASCAP)

3. THE MYSTIC ONE — Jack Bedient (J. Bedient-A. Griggs) Burdette Music Co. (BMI)

4. PUT EM DOWN — Keith Colley (Keith Colley) Bamboo Music/ Burdette Music Co. (BMI)

5. SEARCHIN FOR LOVE — The Devilles (Wayne Gust) Burdette Music Co. (BMI)

6. TIP TOES — Bobby Wayne
(Boots Faye) Johnstone-Montei, Inc./
Camarillo Music Inc. (BMI)

LAB '73! LAB '73! LAB '73! LAB '73!





SIDE ONE



1. NEVERBIRD (Ray Brown) 4:34
2. MAN FROM TANGANYIKA (McCoy Tyner) 7:45
3. STRAIGHT NO CHASER (Thelonious Monk) 5:28

Children Control of the 1. NEVERBIRD (Ray Brown) 4:34

S. MTSU JAZZ E STERFO SIDE TWO LJ 06B

1. MRS. DICKER (Mike Heathman-NTSU) 11:18

2 ANTELOPE ISLE (Henry Wolking-NTSU) 8:37

Lawrence, Ltd., Studio

## BEN TOUSLEY "Standing There With You"

Side One



**WWM 001** 

- Oh, Had I a Golden Thread (Pete Seeger
   1959 Storm King Music, BMI) (2:22)
- 2. When? (2:08)
- 3. A Place in the Choir (Bill Staines, © 1978 Mineral River Records (3:20)
- 4. Song for Barbara (4:13)
- 5. Hold On! (3:34)
- 6. I Have Called Out Your Name (3:53)

All selections by Ben Tousley, Whole World Music, except as noted.

P 1987 Whole World Music (BMI)

## BEN TOUSLEY "Standing There With You"

Side Two



**WWM 001** 

- Camerado (Charlie King, © 1983 Pied Asp Music, BMI) (4:35)
- 2. All in Our Name (2:40)
- 3. It's Not Too Late (4:09)
- 4. Climbing to the Stars as in a Dream (5:22)
- 5. Share Your Load (Willie Sordill
  - © 1983 Willie Sordill) (4:07)

All selections by Ben Tousley, Whole World Music, except as noted.

P 1987 Whole World Music (BMI)



## 'AUHEA 'OE E SANOE Field Recordings of Hawaiian Slack Key



### SIDE

- 1. Sanoe 4'15"
- 2. Daniel's Mele No. One 2'
- 3. Ka-wai-puna-o-Ha'ao 3'20"
- 4. Latitu 1'40"
- 5. Ku'u-aloha-o-ka-'aina-malihini 2'55"
- 6. Maori Brown Eyes 2'35"
- 7. 'Aina o Lana'i 2'55"



#### 'AUHEA 'OE E SANOE Field Recordings of Hawaiian Slack Key



### SIDE

- 1. Mo'orea 4'15"
- 2. Daniel's Mele No. Two 2'10"
- 3. Lei Nani 2'15"
- 4. Ua Kea o Hana 1'40"
- 5. Wai o ke Aniani 2'40"
- 6. He Aloha no o Honolulu 1'40"
- 7. Sanoe 3'45"



exceptional LP records for the discerning listers in

LLST 7132 A

SIDE

- 1. Birds Returning To The Forest
- 2. Palace Under Ausumn Mounlight
- 3. Triumph From The Rattlefield
- 4. West Lake Autuma Moonlight
- 5. Catkins In The Wind

destance multip performance, broadcasting and copying of this reads and



exceptional IP records for the discerning listener

LLST 7132 B

3)DE 2

- 1. Orioles Singing in The Pylos.
- 2. Yearning in The Pairce
- 3 Dragen Bout Place
- 4. Admiration Of Flum Flowers



### FREAK IN THE LIGHT OF THE MOON UNIVERSAL ROBOT BAND

RG-1003



RG-1003 /A

#### FREAK WITH ME, 8:09

& Sug-Sug Music (ASCAP)

#### DISCO TREK (Star Trek Theme), 2:56

A. Courage & G. Roddenberry; Famous Music (ASCAP)

#### FOOTSTEPS ON THE ROOF, 4:18

G. Carmichael: P. Adams PAP Music, Long Music (ASCAF

Producer: G. Carmichael P. Adams & J. Bromus P. Adams & J. Bromus



### FREAK IN THE LIGHT OF THE MOON UNIVERSAL ROBOT BAND

RG-1003 SIDE 2 331/3 RPM



Stereo Master No. RG-1003/B

**DOING ANYTHING TONIGHT, 7:06** 

Producer: G. Carmichael

Arrangements by: G. Carmichael,

P. Adams & J. Badiotto

P. Adams & J. Badiotto

P. & © 1978: Red Greg Ent.

P. Adams & S. Badiotto

P. & © 1978: Red Greg Ent.

# wumat

Wumat Productions P.O. Box 82 Newtonville, Ma

### **Guitar Bazaar** Brian Rolland

WM-1001	A 100 PM	SIDE ONE
stereo		(17 57)
1. Bright Side Up		(6:38)
2. Flatpicker's Fantasy		(5:39)
3. Madrigal		(2:25)
4. Song for Pelle		(3:15)

Composed and arranged by Brian Rolland

9 1982

# wumat

Pumat Productions P.O. Box 82 Newtonville, Mr.

### Guitar Bazaar Brian Rolland

WM-1001 stereo



SIDE TWO (15:55)

1. Cancion

(4:14)

2. Gesualdo's Blues

(3.52)

3. Suite: Una Vispera Flamenca

(7:49)

Composed and arranged by Brian Rolland © 1982



### MOUNTAIN BLUES

Side 1 331/3 RPM 511-A

- 1. RAILROAD BLUES Sam McGee
- 2. LEFT ALL ALONE AGAIN BLUES -Lowe Stokes
- 3. CARELESS LOVE Jimmie Tariton
- 4. LEAKE COUNTY BLUES -Leake County Revelers
- 5. FARM GIRL BLUES -Carolina Tar Heels
- 6. DOWN SOUTH BLUES Doc Boggs



### MOUNTAIN BLUES

Side 2 331/3 RPM

511-B

- 1. CANNON BALL BLUES Frank Hutchison
- 2. CARROLL COUNTY BLUES Narmour & Smith
- 3. BROWN SKIN BLUES Dick Justice
- 4. CURLEY HEADED WOMAN -Burnett & Rutherford
- 5. CUMBERLAND BLUES Doc Roberts
- 6. JOHNSON CITY BLUES Clarence Green

RECORDS RECORDS RESERVED UNAUTHORISED COPYING PUBLIC PERFORMANTE AND BROWNER OF THIS RECORD PROVIDED TO STEREOUS PROPRIESTS.

331 RPM **RUB 018** One Side **STEREO** 

1976 Rubber Records

#### BROKEN DOWN GENTLEMEN JOHN LEONARD & JOHN SQUIRE

1. WHITBY MAID (Leonard) Copyright Control)

2. SOME TUNES 3. McSHANE

4. DREAMS OF A BRITISH MAN OF WAR (M. Carter/Trad.)

Copyright Control

5. THE LIBRARIAN (J. Conolly) Maypole Music All others trad, arr. Leonard/Squire Copyright Control Issued by Mawson and Wareham (Music) Ltd.

Newcastle-upon-Tyne

RECORDS

STEREO

STEREO

STEREO

331 RPM **RUB 018** The Other Side



#### **BROKEN DOWN GENTLEMEN** JOHN LEONARD & JOHN SQUIRE

1. DOWN WHERE THE DRUNKARDS ROLL (R. Thompson)

Warlock Music

2. BROKEN DOWN GENTLEMEN (Leonard/Trad. arr. Leonard/Squire) Copyright Control

3. WILLIE O' WINSBURY

4. SOME MORE TUNES

5. I WISH I WAS IN ENGLAND (C. Moore) Copyright Control All others trad. arr. Leonard/Squire Copyright Control Issued by Mawson and Wareham (Music) Ltd.

Newcastle-upon-Tyne

# INSIDE BERT SOMMER BERT SOMMER

**ELS 3600** 

ELS 3600 A SIDE A

eleuthera

1. SMILE (Bert Sommer) 3:02 2. IT'S A BEAUTIFUL DAY (Bert Sommer) 3:00 3. ELEUTHERA (Bert Sommer) 2:16 4. THE GRAND PIANIST (Bert Sommer-Mike Brown) 2:25 5. UNCLE CHARLIE (Bert Sommer) 2:27 6. I'VE GOT TO TRY/ (Bert Sommer) ZIP ZAP MEDLEY (Dan Sullivan-Bert Sommer) 4:25

All selections published by Luvlin Music. Inc./
Magdelena Music, Inc. - BMI

Produced by Artie Kornfeld

Arranged by US

Arranged by US

Distributed by Ruddan Records

# INSIDE BERT SOMMER BERT SOMMER

**ELS 3600** 

ELS 3600 B SIDE B

ELEUTHERA

1. AMERICA (Paul Simon) 3:16 2. MAMA, IF YOU'RE ABLE (Bert Sommer) 2:07 3. FRIENDS (Bert Sommer) 3:15 4. ON THE OTHER SIDE (Bert Sommer) 4:34 5. HERE IN THE TIMELESS LIFE (Bert Sommer) 2:40 6. WE'RE ALL PLAYING IN THE SAME BAND (Bert Sommer) 3:17

All selections published by Luvlin Music, Inc./ Magdelena Music, Inc. - BMI except for America by Charing Cross Music-BMI

Produced by Artie Kornfeld

Arranged by US

Arranged by US

Arranged by US

Adventures - Distributed by Euddan Records



Mercury mercury

L.A.M.F. **BUNKY & JAKE** 

Side 2



STEREO SR-61199



2. I AM THE LIGHT - 5:20 3. CADILLAC BLEU - 3:18 4. ONE MORE COWBOY - 3:12 5. I WAS A CHAMPION - 4:01 Produced by: Bob Wyld & Art Polhemus for Longhair Productions

1. BUMP IN MY GROOVE - 3:30

AND DISTRIBUTED BY MERCURY RECORD PRODU

© P Copyright 1987 Redcoat Records Nutting Lane, Westford, Mass.

# Bob Wey and Pamela Roberts EAR-RELEVANCE

Side One



RCR-05 Stereo 33-1/3 rpm

- 1. Spotted Pony / Road to Boston / Whiskey Before Breakfast (trad., 3:34)
- 2. Fiddlin' Around (traditional, 2:45)
  - 3. When You and I Were Young, Maggie (J. A. Butterfield 1866, 3:00)
    - 4. Overture to "William Tell" (G. Rossini 1828, 3:38)
      - 5. Gentle Maiden / The Hundred Pipers (traditional, 4:09)
        - 6. Scarborough Faire (trad., arr. P. Simon 1966 BMI, 3:13)
          - 7. Everything's Alright / I Don't Know How to Love Him (A. L. Webber 1970 ASCAP, 5:19)

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# **Bob Wey and Pamela Roberts EAR-RELEVANCE**

Side Two



RCR-05 Stereo 33-1/3 rpm

- Every Day / Love Potion No. 9 (B. Holly 1957 BMI;
   J. Leiber & M. Stoller 1959 ASCAP, 3:51)
  - 2. Victory Rag (traditional, 2:38)
    - 3. Bonnie James Campbell (traditional, 2:21)
      - 4. March of the Toreadors (G. Bizet 1870, 2:25)
        - 5. Lonesome Robin / Greensleeves (B. Coltman 1972 BMI;
          - F. Cutting c. 1590, 8:29)
          - Mockingbird Hill / Listen to the Mockingbird (V. Horton 1949 ASCAP, S. Winner 1856, 3:59)

## SHOOSTRYING RECORDS

### SOCIOLOGICALLY SINGING, VOL. II

Sangs Written & Performed By Llonel S. Kilberg Bass Flodia: Austin Galzer Gustar: Mike Miller

5lde 1



SH 751 XTV 143751

- I, BROTHER LIQUEL'S T.V. TOUCH
- 2. THE GREAT SOCIETY.
- 3. A CRY FROM THE PAST
- 4. DISCOMBOBULATED CAT
- 5. RAILROAD GYPSY
- 6. MOTHER

## S N O O S T R Y I N G RECORDS

SOCIOLOGICALLY SINGING, VOL. II

Songs Written & Performen By Lionet 5, Kilberg Bass Fiddle: Austin Gelser Guitar: Mike Miller

Side 2



SH 751 XIV 143752

- 1. OH THE LIGHTS
- 2. WHEN THE LIGHTS WENT OUT
- 3. EINSLEY & QUINN
- 4. A CELESTIAL DAZE
- S. YOU'YE A NAME
- 6. MAKES ME NO NEVERHIND
- 7. SO MANY FAREWELLS

## SHOOSTRYNG RECORDS

270 E. 2ND ST., W.J. C. 10009

### SOCIOLOGICALLY SINGING, VOL. III

Songs Written & Performed By Linker S. Kilberg Birth Friedle - Austin Gejten Gulfan Wilke Miller

SIDE T



MG-202.233

I THE BOYERS & BEERS BOYS

2 MAKE IT WORK 2:41

3 LIFT US BACK UPON THE TREE 2:01

W. PHYSICAL FORWESS 2:22

5. AIM'T IT AWFUL 2.75

6. SCICK CLICK CLICK TOTS

1. THE CENSUS TAKER KNOWS 2 OF

## SHOOSTRYNG RECORDS

220 E. 2ND ST., N.Y.C. 10005

### SOCIOLOGICALLY SINGING, VOL. III

Songs Written & Performed By Lionel 5, Killberg, Bass Fiddle, Austin Getrer Guirar, Mile Millor

SIDE 2



MG-202,234

1. I LIKE THE WORK I DO 3:00

2. DOES IT MAKE A DIFFERENCE TO YOU 2:05

D. RATHER ODD 2:06

4. A NICKEL WON'T BUY NOTHIN' 1 38

5. THERE ARE RIOTS 1:09

6. THE BIG PUSH 1:25

T. DON'T SMOKE THE BLUEGRASS SIDE